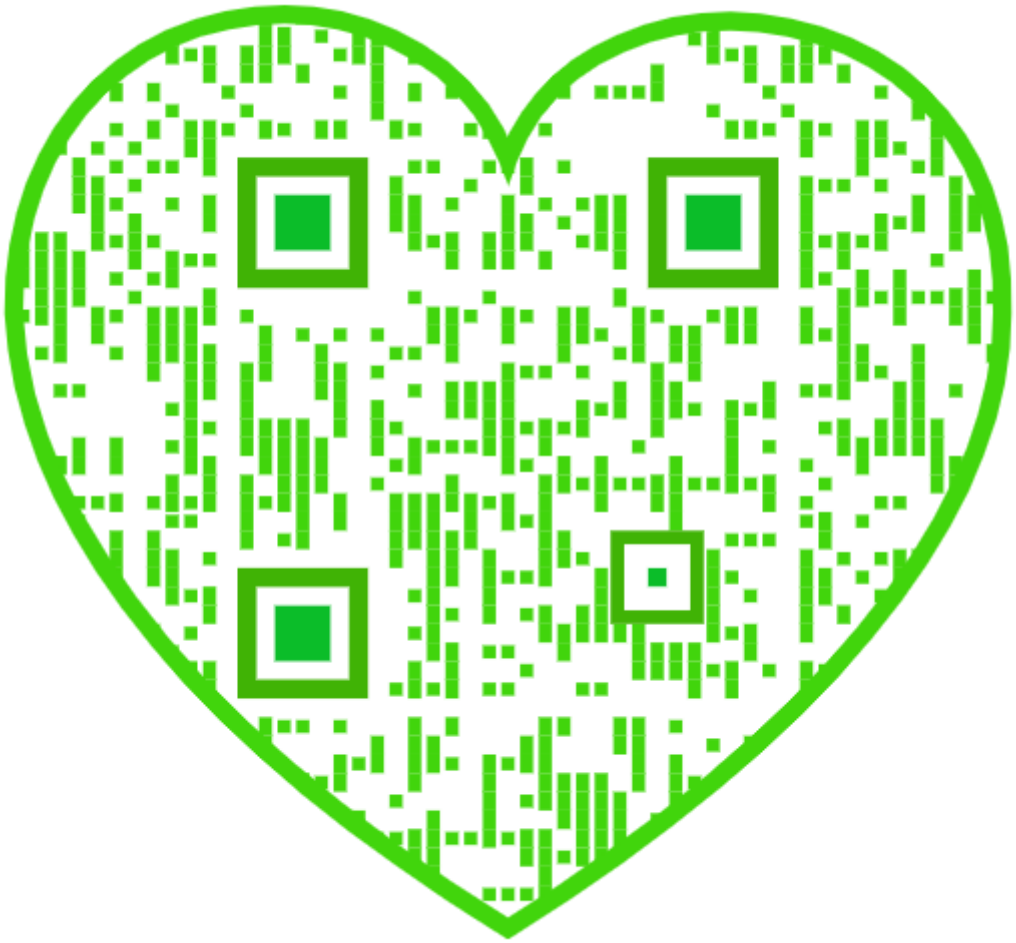
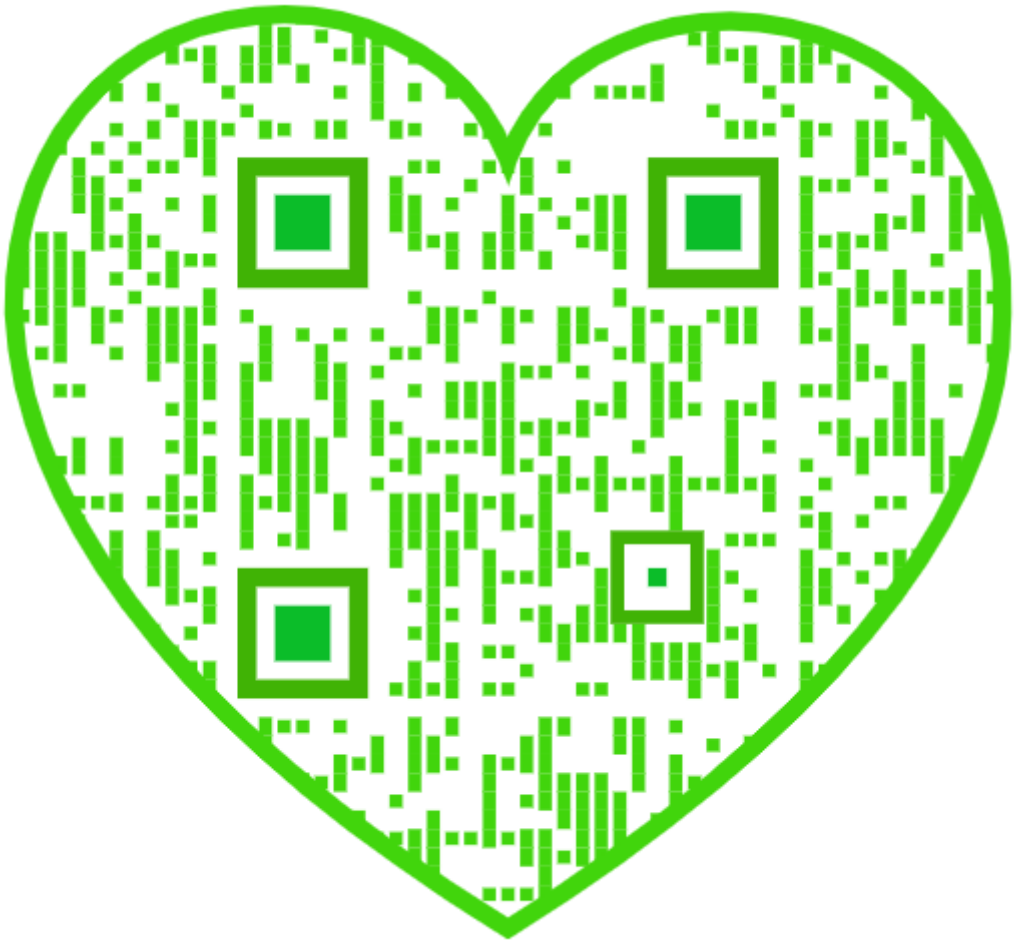
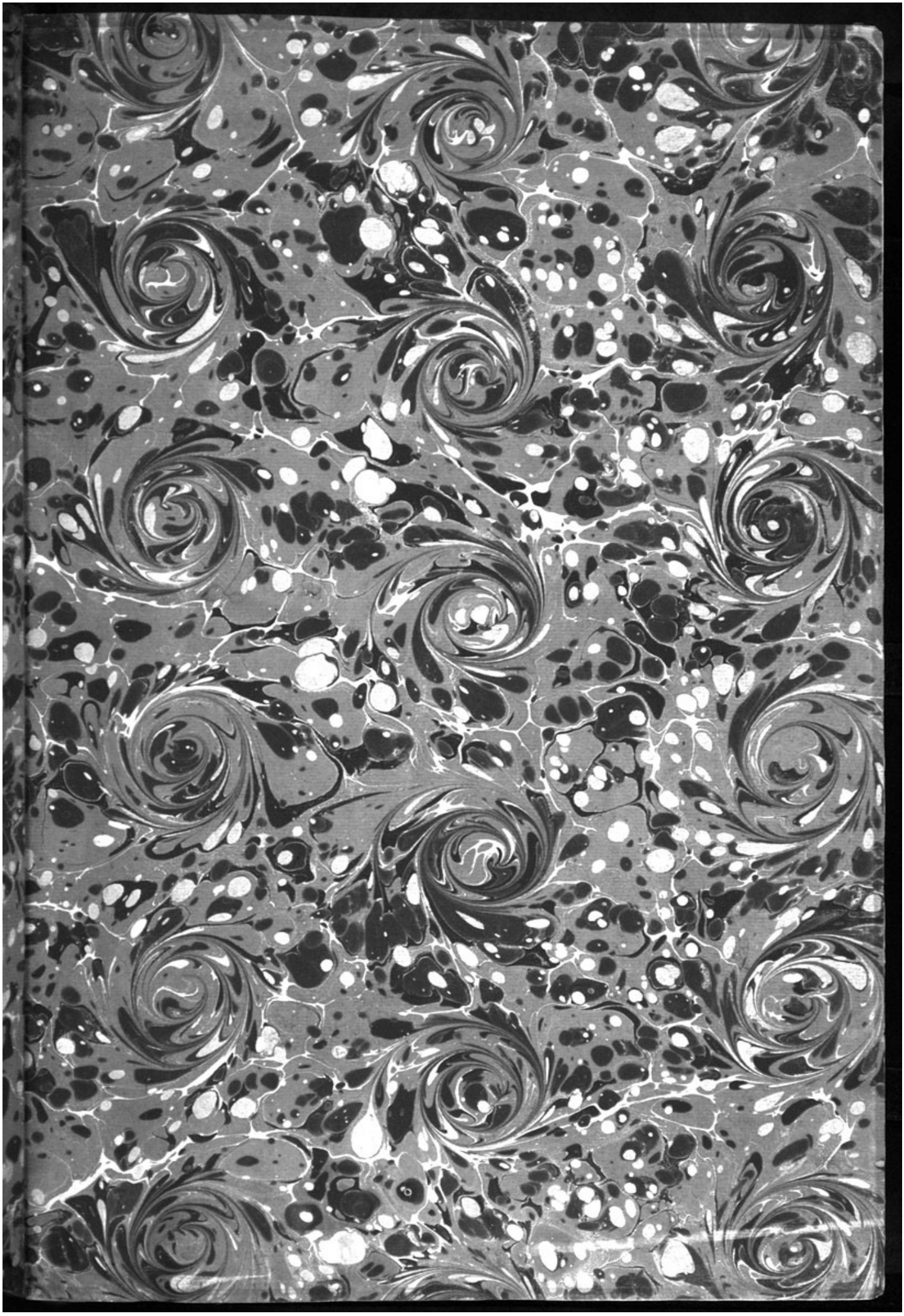
The Gentleman & Cabinet-Maker's Director

THOMAS CHIPPENDALE

A REPRINT OF THE THIRD EDITION







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'The Most Important Collection of Furniture Designs to be Published in 18th Century England'

Thomas CHIPPENDALE
The Gentleman and Cabinet-Maker's Director.
First edition. London. 1754
161 engraved plates

ROTHSCHILD 614

THE

GENTLEMAN

AND

CABINET-MAKER'S

DIRECTOR.

THE

GENTLEMAN

AND

CABINET-MAKER's

DIRECTOR.

DIRECTOR.

CABINET-MAKER,

AND

GENTLEMAN

THE

THE GENTLEMAN AND CABINET-MAKER'S DIRECTOR.

BEING A LARGE

COLLECTION

OF THE MOST

Elegant and Uſeful Deſigns of Houſhold Furniture

IN THE

GOTHIC, CHINESE and MODERN TASTE:

Including a great VARIETY of

BOOK-CASES for LIBRARIES or Private ROOMS. COMMODES,
LIBRARY and WRITING-TABLES,
BUROES, BREAKFAST-TABLES,
DRESSING and CHINA-TABLES,
CHINA-CASES, HANGING-SHELVES,
TEA-CHESTS, TRAYS, FIRE-SCREENS,
CHAIRS, SETTEES, SOPHA'S, BEDS,
PRESSES and CLOATHS-CHESTS,
PIER-GLASS SCONCES, SLAB FRAMES,
BRACKETS, CANDLE-STANDS,
CLOCK-CASES, FRETS,

AND OTHER

ORNAMENTS.

TO WHICH IS PREFIXED,

A Short EXPLANATION of the Five ORDERS of ARCHITECTURE, and RULES of PERSPECTIVE;

WITH

Proper DIRECTIONS for executing the moſt difficult Pieces, the Mouldings being exhibited at large, and the Dimenſions of each DESIGN ſpecified:

THE WHOLE COMPREHENDED IN

One Hundred and Sixty COPPER-PLATES, neatly Engraved,

Calculated to improve and refine the preſent TASTE, and ſuited to the Fancy and Circumſtances of Perſons in all Degrees of Life.

Dulcique animos novitate tenebo. OVID.
Ludentis ſpeciem dabit & torquebitur. HOR.

BY

THOMAS CHIPPENDALE,

Of St. *MARTIN*'s-*LANE*, CABINET-MAKER.

LONDON,

Printed for the AUTHOR, and ſold at his Houſe in St. MARTIN'S-LANE. MDCCLIV.

Alſo by T. OSBORNE, Bookſeller, in Gray's-Inn; H. PIERS, Bookſeller, in Holborn; R. SAYER, Printſeller, in Fleetſtreet; J. SWAN, near Northumberland-Houſe, in the Strand. At EDINBURGH, by Meſſrs. HAMILTON and BALFOUR: And at DUBLIN, by Mr. JOHN SMITH, on the Blind-Quay.

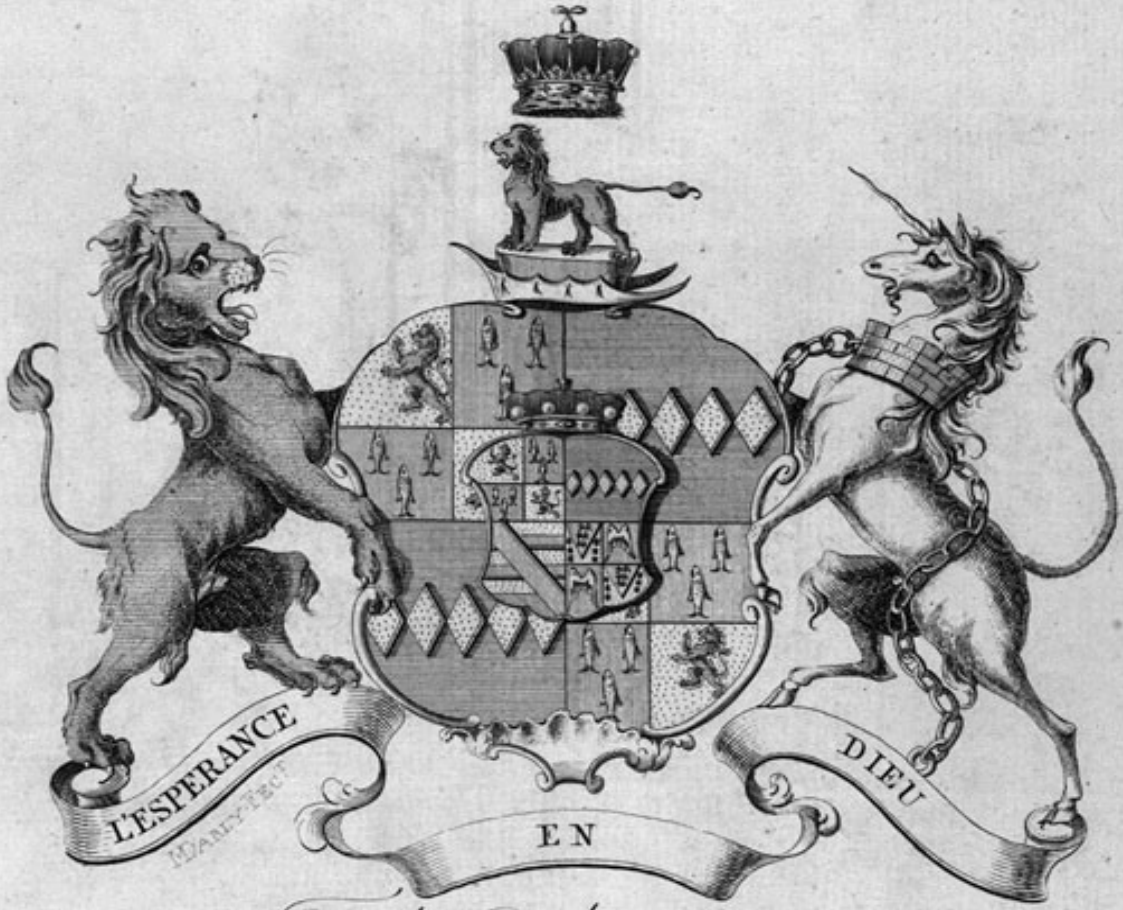
THE

CABINET-MAKER'S

AND

UPHOLSTERER'S

DIRECTOR.



To the Right Honourable

H · U · G · H

Earl of Northumberland,

Baron Warkworth of Warkworth Castle,

Lord Lieutenant.

And Custos Rotulorum of the County of Northumberland,

And one of the LORDS of the Bed Chamber to his MAJESTY. &c.

My Lord Your intimate acquaintance with all those Arts & Sciences, that tend to perfect or adorn life, and your well known disposition to promote them give the following Designs a natural claim to your protection, they are therefore with great respect laid at your feet by

My Lord Your Lordships most Humble and obedient Servant

Thomas Chippendale

THE

PREFACE.

OF all the ARTS which are either improved or ornamented by Architecture, that of *CABINET-MAKING* is not only the moſt uſeful and ornamental, but capable of receiving as great aſſiſtance from it as any whatever. I have therefore prefixed to the following deſigns a ſhort explanation of the five Orders. Without an acquaintance with this ſcience, and ſome knowledge of the rules of Perſpective, the Cabinet-maker cannot make the deſigns of his work intelligible, nor ſhew, in a little compaſs, the whole conduct and effect of the piece. Theſe, therefore, ought to be carefully ſtudied by every one who would excel in this branch, ſince they are the very ſoul and baſis of his art.

THE Title-Page has already called the following work, *The Gentleman and Cabinet-Maker's Director*, as being calculated to aſſiſt the one in the choice, and the other in the execution of the deſigns; which are ſo contrived, that if no one drawing ſhould ſingly anſwer the Gentleman's taſte, there will yet be found a variety of hints ſufficient to conſtruct a new one.

I HAVE been encouraged to begin and carry on this work not only (as the puff in the play-bill ſays) by perſons of diſtinction, but of eminent taſte for performances of this ſort; who have, upon many occaſions, ſignified ſome ſurprize and regret, that an art capable of ſo much perfection and refinement, ſhould be executed with ſo little propriety and elegance. How far the following ſheets may remove a complaint which I am afraid is not altogether groundleſs, the judicious reader will determine: I hope, however, the novelty, as well as the uſefulneſs of the performance, will make ſome atonement for its faults and imperfections. I am ſenſible there are too many to be found in it; for I frankly confeſs, that in executing many of the drawings, my pencil has but faintly copied out thoſe images that my fancy ſuggeſted; and had they not been publiſhed till I could have pronounced them perfect, perhaps they had never ſeen the light. Nevertheleſs, I was not upon that account afraid to let them go abroad, for I have been told that the greateſt maſters of every other art have laboured under the ſame difficulty.

A LATE writer, of diſtinguiſhed taſte and abilities, ſpeaking of the delicacy of every author of genius with reſpect to his own performances, obſerves, that he has the continual mortification to find himſelf incapable of taking entire poſſeſſion of that ideal beauty that warms and fills his imagination.

NEVER, ſays he, (in a quotation from Tully) was any thing more beautiful than the Venus of Apelles, or the Jove of Phidias, yet were they by no means equal to thoſe high notions of beauty which animated the geniuſes of thoſe wonderful artiſts. The caſe is the ſame in all arts where taſte and imagination are concerned; and I am perſuaded that he who can ſurvey his own works with entire ſatisfaction and complacency, will hardly ever find the world of the ſame favourable opinion with himſelf.

I AM not afraid of the fate an author uſually meets with on his firſt appearance, from a ſet of critics who are never wanting to ſhew their

their wit and malice on the performances of others: I ſhall repay their cenſures with contempt. Let them unmoleſted deal out their pointleſs abuſe, and convince the world they have neither good-nature to commend, judgment to correct, nor ſkill to execute what they find fault with.

THE correction of the judicious and impartial I ſhall always receive with diffidence in my own abilities and reſpect to theirs. But tho' the following deſigns were more perfect than my fondneſs for my own offspring could ever ſuppoſe them, I ſhould yet be far from expecting the united approbation of *ALL* thoſe whoſe ſentiments have an undoubted claim to be regarded; for a thouſand accidental circumſtances may concur in dividing the opinions of the moſt improved judges, and the moſt unprejudiced will find it difficult to diſengage himſelf from a partial affection to ſome particular beauties, of which the general courſe of his ſtudies, or the peculiar caſt of his temper may have rendered him moſt ſenſible. The mind, when pronouncing judgment upon any work of taſte and genius, is apt to decide of its merit according as thoſe circumſtances which ſhe moſt admires either prevail or are deficient. Thus, for inſtance, (ſays the ingenious author before quoted) the excellency of the *Roman* maſters in painting conſiſts in beauty of *deſign*, nobleneſs of attitude, and delicacy of expreſſion, but the charms of good *colouring* are wanting: On the contrary, the *Venetian* ſchool is ſaid to have neglected *deſign* a little too much, but at the ſame time has been more attentive to the grace and harmony of well-diſpoſed *lights* and *ſhades*. Now it will be admitted by all admirers of this noble art, that no compoſition of the pencil can be perfect, where either of theſe qualities are abſent; yet the moſt accompliſhed judge may be ſo particularly ſtruck with one or other of theſe excellencies, in preference to the reſt, as to be influenced in his cenſure or applauſe of the whole tablature, by the predominacy or deficiency of his favourite beauty. Something of this kind, tho' the following ſheets had all the perfection of human compoſition, would no doubt ſubject them in many things to the cenſure of the moſt approved judges,

whoſe

whoſe applauſe I ſhould eſteem my greateſt honour, and whoſe correction I ſhall ever be proud to improve by.

UPON the whole, I have here given no deſign but what may be executed with advantage by the hands of a ſkillful workman, tho' ſome of the profeſſion have been diligent enough to repreſent them (eſpecially thoſe after the Gothic and Chineſe manner) as ſo many ſpecious drawings, impoſſible to be work'd off by any mechanic whatſoever. I will not ſcruple to attribute this to malice, ignorance and inability: And I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their commands, that every deſign in the book can be improved, both as to beauty and enrichment, in the execution of it, by

Their Moſt Obedient Servant.

St. MARTIN'S-LANE,
MARCH 23, 1754.

Thomas Chippendale.

THE

THE NAMES OF THE SUBSCRIBERS.

A

SIR John Anſtruther, bart.
Mr. James Affleck, upholder
Mr. James Affleck, cabinet-maker
Thomas Atkinſon, cabinet-maker
——— Allan, joiner
William Allanſon
James Anderſon, cabinet maker
John Addiſon, carpenter
Robert Arnot
Samuel Agar, carver

B

His Grace the Duke of Beaufort
William Bradſhaw, eſq;
Thomas Bladden, eſq;
William Belchier, eſq;
Mr. John Belchier, ſurgeon
Thomas Belchier, cabinet-maker
John Buck, cabinet-maker
Robert Brown, cabinet-maker
Joſeph Brown, cabinet-maker
William Benſon, cabinet-maker
——— Badger, carver
Peter Burcham
John Burgeſs, joyner
——— Brett, enameller
——— Barwell,
John Bland
John Barber, cabinet-maker
Thomas Bay
John Burry
John Bladwell, upholder
James Burby, cabinet-maker
George Brumell
Barnard Broadbett, painter
——— Brand, carver
William Bradbury
John Butter, joyner
William Butler, cabinet-maker
Peter Blankinſop
Robert Barker, upholder, at York

C

The Right Hon. the Earl of Cheſterfield
The Right Hon. Lord Clifford
The Hon. Francis Chartres, of Ampſfield, eſq;
The Rigth Hon. Lady Catharine Chartres
Sir Thomas Clavering
John Craigie, of Dunbarnie, eſq;
William Connolly, eſq;
Ralph Congreve, eſq;
——— Cheere, eſq;
Mr. Archibald Carmichall
James Caddell, Upholſterer
Cæſar Crouch
James Clyes
Thomas Chapman
Robert Campbell
John Clair, cabinet-maker
Charles Cook, joyner
——— Collins, upholder
——— Channon, ſenr. cabinet-maker
——— Channon, jun. cabinet-maker
James Clydſdale
Thomas Clayton, plaiſterer of Hamilton
Robert Corney
Robinſon Cook, at Liverpool
——— Cauty, cabinet-maker
John Croſby, cabinet-maker
Joſeph Cooper
——— Cooper, cabinet-maker

Mr. Henry Conſtable, upholſterer
——— Crook, plaiſterer
Joſeph Conyears, cabinet-maker
John Chambers

D

The Right Hon. Lord Delawar
Sir Conyers D'Arcy, knt. of the Bath
Lewis Douglas, of Garwald, eſq;
George Dempſter, of Dunichen, eſq;
Mr. William Dempſter, jeweller
Thomas Dawſon, cabinet-maker
Robert Dawſon
John Dale, cabinet-maker
Richard Denham
Thomas Dade, joyner
Thomas Davis, joyner
James Davis
William Daviſon, cabinet-maker
Thomas Dean, cabinet-maker
George Dickſon, cabinet-maker
William Dunell
——— Dorrington
William Dee
Allexander Dingwall, cabinet-maker
Solomon Dingle, joyner
Richard Dark, upholſterer
Matthias Darly, engraver

E

The Rt. Hon. Lord Elphinſton
Auguſtine Earle, eſq;
Mr. George Edwards
Charles Edwards, enammeller
——— Elwick, upholder

F

The Right Hon. Lord Feverſham
Mr. John Fothergill, joyner
William Farmborough, cabinet-maker
William Franks, bricklayer
John France
George Fairweather, cabinet-maker
—— Farrant
Henry Foy, cabinet-maker
Benjamin Fox, cabinet-maker, 2 books
Richard Farrer, upholder, York

G

The Rt. Hon. Lord Guildford
The Rt. Hon. Lord Guernſey
Mr. Francis Guillander, enameller
James Gray
William Gordon, cabinet-maker
Ambroſe Godfrey, chymiſt
——Gaffield, cabinet-maker.
Robert Green
Jonathan Greenwell
Richard Gomm
——Godfall
Edward Good, upholder
James Good, ditto
——— Gearing
John Goodeyre, cabinet-maker
Richard Gillow
Samuel Goulding
Thomas Gill
Nathaniel Goldſmith
Edward Griffith
Samuel Goulding

H

His Grace the Duke of Hamilton
The Right Hon. the Earl of Hopton
The Right Hon. the Earl of Hallifax
Robert Hamilton of Kilbrookmont, eſq;
Archibald Hope, of Ranquillor, eſq;
Mr. Thomas Hooper
Thomas Hopper, cabinet-maker, 2 Books
William Howdell
Nathaniel Hobſon, cabinet-maker
Aaron Hardcaſtle, joyner
Robert Hudſon, cabinet-maker.
William Henderſon
——— Holl
Iſaac Hoyle
William Hollingſworth
William Henſhaw
William Hunter, upholder
James Hodges
Pearce Hall, cabinet-maker
Anthony Hilker, picture-frame-maker
—— Hardman, upholder
——— Halſey, carver
Hugh Harriſon, at Richmond ſhire, York
David Hopkins, cabinet-maker
Samuel Hayworth, carver
William Halſe, cabinet-maker
James Hudſon, cabinet-maker
Chriſtopher Higgions

I

Mr. Leonard Jennings, cabinet-maker
Thomas Jellings, cabinet-maker
William Ince, cabinet-maker
John Jeffries, upholder
Joſeph Jackſon, cabinet-maker
Caleb Jeacock, cabinet-maker
——— Jeſſier, cabinet-maker
Owen Jones, cabinet-maker

K

His Grace the Duke of Kingſton
Mr. John Kier, cabinet-maker
William Kaygill, cabinet-maker
John Kingſton
Quintin Kay
——— Kilpin, upholder
Alexander Kincaid, cabinet-maker
——— Knowles

L

The Moſt Hon. Marquiſs of Lothian
Lady Lewis, of Trentham
Thomas Lundin, of Lundin, eſq;
James Lumiſden, of Runnyhill, eſq;
Mr. David Lothian

Mr.

Mr. Joſeph Lockyer
——— Lee, cabinet-maker
John Lindow
——— Lewis
Joſeph Lonſdale
Thomas Linfoot
John Lilly
Thomas Long

M

The Right Hon. Earl of Morton
The Right Hon. Lord Montford
——— Mitchell, eſq;
Mr. William Miller, cabinet-maker
William Miller, upholder
George Marſh, cabinet-maker
Alexander Mc Aull
——— Manton, founder
Joſeph Mathiſon, cabinet-maker
Robert Mabberly, painter
Robert Melvill, cabinet-maker
———Milldew, cabinet-maker
James Moſs, joyner
Daniel Maſon
Nathaniel Martindale, cabinet-maker
Archibald Murry,
Charles Marquand
John Morland
Charles Magniac
Thomas Malton, of Nottingham, cabinet-maker
——— Mainlove, upholſter
Peter Main

N

His Grace the Duke of Norfolk
Her Grace the Dutcheſs of Norfolk
The Right Hon. Earl of Northumberland
Mr. Patrick Nicholſon
John Newman, cabinet-maker
Iſaac Newman, cabinet-maker
Adam Nelſon
John Nottingham
Jeremiah Nance, founder

O

Mr. Thomas Oſborn

P

His Grace the Duke of Portland
Mr. James Payne, architect
——— Platts, cabinet-maker
Robert Parker, carver
Thomas Parker, carver
Benjamin Parran, cabinet-maker
James Pit, joyner
———Pawſon, merchant
Charles Pinhorn
George Phillips
John Preſton, cabinet-maker
John Paterſon, cabinet-maker
Joſiah Pennock, carver

R

Sir Thomas Robinſon, bart.
——— Reeves, eſq;
Mr. ——— Rivington, bookſeller
Andrew Reed, cabinet-maker
John Ranken, cabinet-maker
James Rannie, cabinet-maker
John Ridge, cabinet-maker
Francis Richardſon
Roger Roe
John Raiſin, joyner
George Rook
John Roberts, cabinet-maker
George Reynolds, cabinet-maker
Francis Roux, engraver
George Reynoldſon, upholder, York
Timothy Roberts, cabinet-maker

S

The Right Hon. Counteſs of Shaftſbury
David Scott, of Scotſtarvet, eſq;
David Smith, of Methven, eſq;
Mr. Robert Spence, cabinet-maker
George Seddon, cabinet-maker
John Simpſon, carpenter
Thomas Simpſon
Mathias Simpſon, carpenter
Joſiah Sutton, enammeller
Hugh Spear, cabinet-maker
Paul Saunders, upholſterer
John Spark, cabinet-maker
James Scholefield, watch-maker
——— Sackham, upholder
——— Shane, upholder
——— Sayer, bookſeller, 6 Books
Francis Say, upholder
——— Swan, bookſeller, 12 Books
——— Scott, carver
David Stevenſon, cabinet-maker
Stabler, and Barſtow, bookſellers, York
George Stevenſon
Samuel Shatford, cabinet-maker

T

John Thompſon, of Charleton, eſq;
Alexander Thiſtlethwaite, eſq;
Mr. John Troughton, cabinet-maker
Charles Tuttop, cabinet-maker
John Trotter, cabinet-maker
William Trewin, cabinet-maker
Benoni Thacker, carpenter
——— Tack, organ-maker
Joſeph Tyler

U

Mr. Richard Underwood
Philip Upton
Hugh Underwood, cabinet-maker, Scarborough

V

Mr. William Vancaſter

Mr. Thomas Varly
Charles Verco
Gerrard Vander-Gucht
Richard Vanhagan

W

Walter Wemys, of Lothocker, esq;
William Webster, joyner
John Willis
James Ware, cabinet-maker
James White, cabinet-maker
John Walkinton, cabinet-maker
George West, cabinet-maker
Thomas Whittle, carver
David Waters, cabinet-maker
John Waters, cabinet-maker
Charles Warrell, joyner
Richard Wood, in York, 8 Books
Richard Wood
John White, cabinet-maker
Henry Watson
William Williams, cabinet-maker
Richard Wright, upholder
John Wright, York

Y

Lady Young
Mr. David Young } Professors of Philosophy
John Young }
Robert Young

THE

THE

GENERAL PROPORTIONS

OF THE

TUSCAN ORDER.

PLATE I. N°. 1.

TAKE any Height propoſed for this Order, and divide it into five equal Parts, one of thoſe Parts ſhall be the Height of the Pedeſtal according to the ſmall Diviſion of the Scale, on the left Hand; the other four Parts above muſt be divided into five Parts, according to the outmoſt Line on the left Hand; the upper fifth Part ſhall be the Height of the Entablature, and the other four Parts betwixt the Pedeſtal and Entablature, ſhall be the Height of the Column, including its Baſe and Capital; and this Height being divided into ſeven Parts, one of thoſe Parts will be the Diameter of the Column, which Diameter is divided into ſixty equal Parts, and is called a Module; and this will ſerve to ſet off all the Mouldings for this Order. You have all the Particulars of the Mouldings at large on the right Hand; the Baſe and Capital are each in Height a Semi-diameter of the Column; the Column muſt be divided into three equal Parts betwixt the Capital and Baſe, and from the Top of the lower Diviſion it is diminiſhed $\frac{1}{4}$ of its Semi-diameter on each Side. The Method of diminiſhing the Column is explained in the middle Scheme; the Breadth of the Die of the Pedeſtal is determined by the Projection of the Baſe of the Column.

THE

GENERAL PROPORTIONS

OF THE

DORICK ORDER.

PLATE II. N°. 2.

TAKE any Height upon a ſtraight Line, as in the TUSCAN Order, and divide it into five equal Parts, one of them ſhall be the Height of the Pedeſtal; the other four Parts muſt be divided into five Parts, one of which is the Height of the Entablature; the remaining four Parts muſt be divided into eight

Parts; one of them is the Diameter of the Column or Module, which divide into ſixty equal Parts, as in the TUSCAN Order, to ſet off all the Mouldings, as you will ſee on the right Hand, where you have the Plan of the Cornice. The Column diminiſhes ¼ of its Semi-diameter on each Side, from ⅓ Part of its Height to the Top of the Capital. The Baſe and Capital are each in Height a Semi-diameter.

THE

GENERAL PROPORTIONS

OF THE

IONICK ORDER.

PLATE III. N°. 3.

TAKE any Height, as in the foregoing Orders, and divide it into five equal Parts, one of theſe Parts is the Height of the Pedeſtal; the other four being divided into ſix Parts, one of them is the Height of the Entablature; the remaining four Parts muſt be divided into nine equal Parts; one of them is the Diameter of the Column or Module, which is divided into ſixty equal Parts as before; the Mouldings are at large, with a Scale or Module to draw them. The Column is diminiſhed ¼ of its Semi-diameter on each Side, from ⅓ Part of its Height. The Baſe and Capital are each in Height a Semi-diameter.

THE

GENERAL PROPORTIONS

OF THE

CORINTHIAN ORDER.

PLATE IV. N°. 4.

THE whole Height is divided into five Parts; one of them muſt be for the Pedeſtal, the other four remaining Parts muſt be divided into five; one of them will give the Height of the Entablature, the other four, betwixt the Pedeſtal and Entablature, muſt be divided into ten Parts, one of which is the Diameter of the Column, or Module, which divide into ſixty equal Parts as before; the Baſe is in Height a Semi-diameter of the Column; the Capital is one Module, and ten Parts, in Height: The other Dimenſions are as in the IONICK Order.

THE

THE

GENERAL PROPORTIONS

OF THE

COMPOSITE ORDER.

PLATE V. N°. 5.

TAKE any determined Height, as in the CORINTHIAN Order, and divide it into five Parts, one Part ſhall be the Height of the Pedeſtal, the other four Parts muſt be divided again into five Parts as before; one of them is the Height of the Entablature: The Height of the Capital is one Module, and ten Parts: The Column diminiſhes $\frac{1}{6}$ of its Semi-diameter on each Side, from one third Part of the Height. The Dimenſions are as in the CORINTHIAN Order.

THE

BASES

FOR THE

COLUMNS of each ORDER.

PLATE VI. N°. 6.

THE Baſes are in Height a Semi-diameter of the Column, their Projections are $\frac{1}{7}$ of the Height; their Members are of an eaſy Form, being moſt of them a Semi-circular, except the Scotia, which is a Mixti-linear drawn from two Centers, in this Manner, as in the IONICK Baſe. Having drawn and divided the Bigneſs of each Member, and the Centers of the upper and lower Torus, then let fall a Perpendicular from the Center of the upper Torus, and divide it within the Space of the Scotia into ſeven Parts, the three uppermoſt will be the Segment of the Circle drawn to the oblique Line: The other Segment is drawn by fixing the Center where the Oblique cuts the Perpendicular; the other Scotias are drawn in the ſame Manner. The Mouldings are all the ſame as prick'd or mark'd in the Orders.

THE

THE

BASES AND CAPS

OF THE

PEDESTALS of each ORDER.

PLATE VII. N°. 7.

THE Projection of the Baſe of the Pedeſtal is equal to its Height, and the Caps project the ſame; the Mouldings are prick'd off as they are drawn in the Order before.

A

RULE

For DRAWING the

SPIRAL LINES OF THE VOLUTE

OF THE

IONICK ORDER.

PLATE VIII. N°. 8.

TAKE your Compaſſes and extend from 1 in the Eye of the Volute, to the greateſt Extent, and ſweep with them a Quarter of a Circle; then holding ſtill in the Point where the Compaſſes ended the Quarter Circle, bring the other Point of the Compaſſes to 2 in the Eye of the Volute; there ſweep another Quarter of a Circle, ſtill holding your Compaſſes in that Point; bring the other Point of your Compaſſes to 3 in the Eye of the Volute, and ſweep another Quarter of a Circle, then hold your Compaſſes in that Point, and bring the other Point of your Compaſſes to 4 in the Eye of the Volute, then ſweep the other Quarter; ſo by this Means you will complete one Round of the Volute: Then proceed in the ſame manner from 4, to 5, 6, 7, and ſo on to 12. Take Notice of the Eye of the Volute at large, and obſerve to divide each Diviſion into three equal Parts, as is done betwixt 2 and 6, and let the Point of your Compaſs be placed in the Points *c*, *d*, *f*, &c. to diminiſh the Fillet of the Volute.

RULES

TO DRAW

CHAIRS in PERSPECTIVE.

PLATE IX. N°. 9.

FIGURE the Firſt is the profile of a Chair with its proper dimenſions: To draw a Chair (fig. III.) in Perſpective, you muſt firſt draw the ground line E, then draw the horizontal line F, then mark your point of ſight O, from thence ſet off eight feet ſix inches to V, the point of diſtance; the height of the horizontal line is always five feet ſix inches from the ground line: Draw another line D, parallel to the ground line, for the ſeat of the Chair; ſet off your dimenſions at pleaſure, ſo as to make your deſign look as well as poſſible.

Suppoſe EE, one foot ten inches, the front of the Chair, then from the point of ſight O draw OE, OE; then from the profile, (fig. I.) take one foot ſix inches and half CC, and ſet it off to the right hand cc, and from thence draw two lines Vcc, till they cut the ray OE; then ſet off the bigneſs of the back of your Chair nn, one foot five inches and an half; on the front of the Chair draw nn, &c. to the point of ſight O; thoſe lines cc, drawn from the point of diſtance V, cut the viſual OE; draw the lines parallel to the viſual, Onn, and where they interſect in Onn, there the back foot will fall at the ſeat of the Chair.

The diſtance in the profile B, one foot nine inches and a half, ſet off from E to bb, determines where the top of the back foot falls; the ſame method is taken for the bottom of the back foot. You ſee one foot nine inches and three quarters taken from the profile ſet upon the line drr; the diſtance m from the foot in the profile is ſet off upon the ground line Em, which gives the croſs rail: The viſual lines Onn, mark'd upon the ground line E, give the breadth of the back foot at the bottom; the line G, continued in g, from the corner of the Chair E up to P, is one foot ten inches; from P draw a line to the point of ſight, then raiſe two perpendiculars from bb up to P, and the line drawn from P to the point of diſtance V where it interſects in q, gives the determined height of the back of the Chair, ttt gives the breadth of the baniſter at the bottom of the Chair, aa in the horizontal line are two points which anſwer to draw the top and bottom rails of the Chair, as the Chairs are leſs behind than before.

Figure IV. is a front view of a Chair, and the meaſures ſet off as in the other Chair, and drawn to the ſame point of ſight and diſtance.

Figure V. is for to take any of the Chairs in the book off at large. In order to get their proper ſweeps, you muſt firſt draw a middle line on the back you intend to have, then draw ſo many lines as are needful at an inch diſtance from each other, and as many at the ſame diſtance from the bottom as will go up to the top; then you will ſee in which of the ſquares the ſweeps of the Chairs will fall. Then in your drawing at large, you muſt draw as many ſquares as are in the little one. It is no matter how big or how little you make your Chair, for you will ſtill preſerve the ſame proportion. So then if you obſerve in what ſquares your ſweep falls in the ſmall drawing, by obſerving the ſame in the large drawing, you may come at this or any other.

RULES

FOR DRAWING

A DRESSING-TABLE in PERSPECTIVE.

PLATE X. N°. 10.

TO draw a Dreſſing-Table in Perſpective, draw the line CAB; then from A to B ſet off the length of your Table with its mouldings, and the receſs for the knees as you ſee ſpecified; draw the lines to the point of ſight; then from C to A ſet off the depth of the Table, with the receſs and mouldings, and draw them to the point of diſtance till they cut the line OA, which drawn parallel to the line AB, gives the depth of the receſs and projections of the mouldings, and this compleats the plan D.

The ſame lines muſt be continued to the diagonal line at the corner; then draw the ground line E five feet ſix inches from the horizontal line; and from that line on the left hand ſet off the height of your Table as you ſee ſpecified; draw the mouldings to the point of ſight O, then raiſe perpendiculars up from the diagonal, and where they interſect in the mouldings is the projection of them. Parallels to the ground line E, drawn from the mouldings in F, give the riſe of the moulding in the Table, and perpendiculars raiſed from the plan compleat the whole; from A to d gives the depth of the receſs; eee, &c. gives the length of the brackets, as you may ſee by the perpendiculars raiſed.

RULES

FOR DRAWING

A BOOK-CASE in PERSPECTIVE.

PLATE XI. N°. II.

TO draw a Book-Caſe in Perſpective, draw the line A, and ſet off the length of your Book-Caſe with its mouldings, and the depth of it on the ſame line, as you ſee the meaſures ſpecified: complete the plan D, and draw your parallels to the diagonal line at the corner. To make the plan E ſet off the depth of the upper part of the Book-Caſe in the line B, and draw them to the viſual as before: this done, you may complete the plan E, draw the ground line M, and on the left hand ſet off the height of your Book-Caſe, as you ſee all the meaſures ſpecified; draw all theſe meaſures to the point of ſight O, and raiſe perpendiculars from the diagonal, and you will have the projections of the moulding in F; from every particular projection in F draw parallels to the ground line, to get the proper riſe of your mouldings kkk, *&c.* in the plan E is the projection of the cornice, and from theſe projections raiſe all your perpendiculars to the Book-Caſe. To draw the pediment in Perſpective, you muſt firſt draw it as you ſee it in G; then from H you muſt draw parallels to k, on the left hand; then draw thoſe lines marked in h down to the point of ſight; then draw the parallels from LL to bb, to give the riſe of the particular members of the cornice. Then where the dotted lines in the plan of the cornice k interſect in the viſual line I, raiſe perpendiculars to bb in the pediment, which give the projection of the mouldings in bb for a cloſe pediment; or if you have a mind to have it an open one, you muſt raiſe perpendiculars from the mitres of the cornice kk.

PLATES XII. XIII. XIV. and XV.

ARE a variety of new-pattern Chairs, which, if executed according to their Deſigns, and by a ſkillful workman, will have a very good effect. The fore feet are all different for your better choice. If you think they are too much ornamented, that can be omitted at pleaſure. The proper dimenſions of thoſe Chairs are one foot ten inches in the front, one foot five inches $\frac{1}{4}$ behind, and one foot five inches from the front of the back foot to the front rail; the back, one foot ten inches $\frac{1}{4}$ high; the ſeat one foot five high; but that is made lower according as the ſeat is to be ſtuffed.

PLATE

PLATE XVI.

IS three Ribband-back Chairs, which, if I may ſpeak without vanity, are the beſt I have ever ſeen (or perhaps have ever been made.) The Chair on the left hand has been executed from this Deſign, which had an excellent effect, and gave ſatisfaction to all who ſaw it. I make no doubt but the other two will give the ſame content, if properly handled in the execution. Their dimenſions are affixed to the deſign.

PLATES XVII. XVIII. XIX. and XX.

ARE eight different deſigns of French Elbow Chairs, of various patterns, which I hope will be of great uſe, if properly applied. Some of thoſe Chairs are deſign'd to be open below at the ſeat, which greatly lightens them, and has no ill effect. The common ſizes are as follows; two foot three inches in front, one foot eleven inches over behind, one foot ten inches from the front of the back to the front of the ſeat rail. The ſeat is one foot two inches ½ high; the height of the back, from the ſeat, is two foot three inches; but thoſe dimenſions differ according as the rooms are larger or ſmaller: the ornaments on the backs and ſeats are in imitation of tapeſtry or needlework. The carving may be leſſened by an ingenious workman without detriment to the Chair.

PLATES XXI. and XXII.

ARE ſix new deſigns of Gothic Chairs; their feet are almoſt all different, and may be of uſe to thoſe that are unacquainted with this ſort of work. Moſt of the ornaments may be left out if required. The ſizes are the ſame as in the preceding Chairs, and may be leſſened or enlarged, according to the fancy of the ſkillful artiſt.

PLATES XXIII. XXIV. and XXV.

ARE nine Chairs in the preſent Chineſe manner, which I hope will improve that taſte, or manner of work; it having yet never arrived to any perfection; doubtleſs it might be loſt without ſeeing its beauty: as it admits of the greateſt variety, I think it the moſt uſeful of any other. The ſizes are all ſpecified on the deſigns. The three laſt (No. XXV.) I hope will be well received, as there has been none like them yet made.

PLATE XXV.

IS a Chineſe Sopha with a canopy over it, with its curtains and vallens all tied up in drapery. This deſign may be converted into a bed, by having the Sopha ſo made as to come forward, the curtains to draw to the front of the Sopha, and hang ſloping, which will form a ſort of tent, and look very grand. The ornaments are deſigned for burniſhed gold. B is half the canopy; A the lath the curtain hangs to; C the profile of the wood work; D an ornament that goes round the inſide; E the French work, and f f the laths that are required.

PLATE XXVI.

IS a Chineſe Sopha, intended for the ſame uſe as the former; the deſign is different from the other, and if well executed by an ingenious workman, it can't fail of giving content.

PLATE XXVII.

IS a Bed with its proper dimenſions, which needs but a little explanation. B is a different cornice to be covered with the ſame as the curtains; aaa, *&c.* is the lath with pullies fixed to draw the curtains up with.

PLATE XXVIII.

IS a Gothic Bed with a drapery Curtain; the poſts are made into eight cants, and indented: B is one fourth part of the teſter; aa is the ſame length as AA, which muſt go from corner to corner of the bedſtead, to form the roof; this done, you have the corners or hips form'd. Divide the length AA as you ſee it, and then raiſe two perpendiculars up to B, and divide that length into the ſame number of diviſions as AA below, that gives the ſweep of the ribs ccc, *&c.* The curtain is drawn up by one line on each ſide, as you ſee the pullies fixed at the corner. The other parts need no explanation.

PLATE XXIX.

IS a Gothic Bed the ſame as the former, except the teſter, which is flat. This cornice will look extremely well, if properly work'd. A is the teſter lath; ccc, *&c.* are the pullies where the lines are fixed; B is an ornament to be made of the lace or binding of the furniture.

PLATE XXX.

IS a Canopy-Bed with drapery curtains and vallens, and head-board. The dimenſions are all fix'd to the deſign. A is one-fourth of the teſter; C is a ſmall oval dome in the inſide, which begins at B; D is the outſide canopy; HH are frets or ornaments to decorate the inſide; ee are the double laths; f is the bed-poſt; g is the ſide of the bedſtead; kkk, *&c.* is the place where the pullies are to be fixed to draw the curtains up with.

PLATE XXXI.

IS a Dome-Bed, the ſides of the dome and cornice I have form'd into an elliptical form, to take off the ſeeming weight which a bed of this kind has, when the cornice runs ſtraight. There are four dragons going up from each corner; the curtains and vallens are all in drapery. The head-board has a ſmall Chineſe Temple, with a joſs, or Chineſe God; on each ſide is a Chineſe man at worſhip; the outſide of the dome is intended to be japan'd, and Moſaic work drawn upon it; the other ornaments to be gilt; but that is left to the will of thoſe, who ſhall pleaſe to have it executed. AA is one quarter of the teſter, or plan with the ribs that are to form the dome; the diſtance AA in the plan, is the diſtance AA in the profile above, which divided in the manner you ſee, will ſerve to make all the other ribs. Take the diſtance A bbb, *&c.* and ſet off at aa; its riſe is taken from the middle of the cornice to the greateſt height or pitch of the dome, and divided into the ſame number of diviſions; and then obſerving where they interſect in the upper profile of the rib, or hip, make them interſect in the ſame diviſion as below, which method ſerves to make all the reſt.

PLATE XXXII.

IS a Chineſe Bed, the curtains and vallens are tied up in drapery, the teſter is canted at each corner, which makes a ſort of an elliptical ornament or arch, and if well executed will look very well.

F is a quarter of the teſter, with frets cut through, and the covering ſeen betwixt. G is one-fourth of the oval dome, and E is the profile of it. D is the outſide

outſide canopy, and the cant of the corner in the plan F is continued up the corner of the canopy; B is the lath and ornament below it; A is the profile of the cant of the corner of the teſter, which terminates into a point upon the poſt; C is the bed-poſt.

PLATE XXXIII.

IS two Breakfaſt-Tables; the one has a ſtretching rail, with feet canted and indented; the other has a ſhelf under the top with frets all round; the front is cut out for a receſs for the knees, and two folding doors to open; the dimenſions are fixed to the deſigns.

PLATE XXXIV.

IS two China or Breakfaſt Tables, which will look extremely neat if well executed. A A are half the plans of the tops; b b are the frets to go round the tops; G is an ornament (if choſe) to go betwixt the feet of the table that has the term feet.

PLATES XXXV. and XXXVI.

ARE two Sideboard Tables, with their proper dimenſions and mouldings at large, ſo that there needs no farther explanation.

PLATES XXXVII. and XXXVIII.

ARE two Sideboard Tables; in plate XXXVII. I have put double feet, which is ſometimes required, and has a very good effect. The mouldings are at large, and the dimenſions fix'd to the deſign. Plate XXXVIII. has two different feet, which are both cut through, as likewiſe the rail; the dimenſions are alſo to the deſign.

PLATES XXXIX. and XL.

PLATE XXXIX. is a Gothic Table with different feet, the one ſolid, the other cut thro'; the ſolid foot is on the right hand; A is the ſquare foot, and b b, *&c.* the rails morticed into the foot g; g is the plan of the moulding g; F e is the moulding for the top, drawn round the two front columns; F e in the plan

plan D, is the moulding in the plan D, which goes round the frame; e is the ſmall aſtragal which is turn'd upon the column.

Plate XL. is a Sideboard Table with two different ſorts of feet, the rail and feet all open, the mouldings at large on the right hand, the dimenſions are fix'd to the deſign.

PLATES XLI. and XLII.

PLATE XLI. is a Bureau Dreſſing-Table with it dimenſions and mouldings at large, ornamented with fretwork, &c.

Plate XLII. is for the ſame uſe; the dimenſions are fixed to the deſign.

PLATES XLIII. and XLIV.

TWO French Commode Tables. Plate XLIII. has its Dimenſions with a Scale; A is one half of the plan; B is the upright of the Table, and by the ſcale you may take off its proportions.

Plate XLIV. is a Table which will have a very good effect; the ornament round the top may be omitted, if required. A is the plan of the top, with a proper ſcale to take off its ſize.

PLATE XLV.

A French Commode Table with its proper ornaments; ſome part of the carving may be omitted, as the workman ſhall think convenient. A is half the plan, B is the upright of the Table; C is the moulding for the top.

PLATE XLVI.

IS a French Commode Table with folding doors in the middle, and drawers at each end. There are two different deſigns for the doors, and likewiſe two different ſorts of feet. The meaſures are ſpecified at the end. A is the whole plan of the Table; the dotted lines ccc, &c. are a method for deſcribing the front; the ends are beſt drawn by hand; bb is the bigneſs of the end drawers.

PLATE XLVII.

IS a French Commode Table, with doors or drawers in front, and drawers at each end; the middle part may be made with ſliding ſhelves to hold cloaths. This Commode, made by a ſkillful workman, and of fine wood, will give great ſatisfaction; the feet at each end are different for better choice. A is the half plan; B the end drawer, &c. the mouldings are at large on the right hand.

PLATE XLVIII.

IS a French Commode Table with doors at each end, and drawers in the middle; the ornaments on each door are drawn differently, as likewiſe the terms that go down each corner; the feet are not diſagreeable to the deſign, and I will venture to ſay that this Table, if made by one who knows his buſineſs, will give great ſatisfaction, and have a very fine appearance. A is the half plan; B the upright of the work, with a ſcale to take off the dimenſions.

PLATE XLIX.

A Writing Table, the front feet to draw out, with a double riſing top, as in profile D; e e is the Table top, h is a horſe that turns up; G is part of the front rail morticed into the foot, which draws out with the front, and parts at C; G is the end rail morticed into the foot, as you ſee by the prick'd line; a is the end of the drawer, with its grooves for the ſlider and bottom as at A in the plan; F is the turn'd column glued into the corner of the foot.

PLATE L.

IS a Writing-Table, the front to draw out as the former; the feet parts at h h h, *&c.* and come out with the front rail. A is the plan of the Table with its partitions; g is a quadrant drawer for ink, ſand, *&c.* D is the profile of the drawer-end; BB is the plan of the open part of the foot; c c c the plan of the moulding at the bottom; f f the projection of the Table top.

PLATE LI.

IS a Writing-Table, the two middle feet of which come out with the drawer; the drawers at each end are for ſand, ink, paper, *&c.* A is the plan of the Table; B is the flap that riſes to write on if required; CB is the whole ſlider that ſlides in the drawer ſides as in the profile; F and D D are the end drawers; E is the profile of the Table.

PLATE LII.

IS a Gothic Writing-Table, with one long drawer at the top, doors at each end, drawers in the inſide, and a receſs for the knees, as you ſee in the plan B; the columns are fixed to the door, and open with them; A is the whole plan; hhh, *&c.* is the columns in the plan Cddd, *&c.* Eg is the plan of the Table top; ff is the plan of the mouldings ff, which go round the columns; the dimenſions of every thing are ſpecified to this deſign. This Table has been made more than once from this deſign, and has a better appearance when executed than in the drawing.

PLATES LIII. LIV. LV. and LVI.

ARE four Library Tables, with proper dimenſions fixed to each deſign; they are generally made with doors on one ſide of the Table, and upright ſliding partitions, (to anſwer the different ſizes of books) and drawers on the other ſide. Thoſe Tables are ſo plain and intelligible, that no more is needful to be ſaid about them. They frequently ſtand in the middle of a room, which requires both ſides to be made uſeful.

PLATE LVII.

A Library Table, with all its dimenſions fixed to the deſign. You have two different doors and terms. This Table is intended to have circular doors at each corner, which may be made for convenience at pleaſure.

PLATES LVIII. and LIX.

PLATE LVIII. is a Gothic Library Table, the corners canted, and a Gothic ¼ column is fixed at each corner; then that fixed upon the doors, and opens with them. Plate LIX. is the plan of the Table with all its mouldings; aaa, &c. are the places where the columns are to be ſet; A is the plan of the columns, with a ſcale to take off the particulars of every member.

FIG. I. Plate LIX. is a method for working and mitering of mouldings of different projections. Suppoſe B a quarter of a circle, or moulding, divided into nine parts, and the laſt diviſion into two parts; then plan the moulding B at D, and divide it into the ſame number of parts; draw a diagonal, ſuppoſe LL, and where the diviſions interſect in LL, draw the diviſion in A; then raiſe perpendiculars from A, and you have the projection of the other moulding at B. Now where the perpendiculars 1 2 3 4, *&c.* interſects in B, draw eee, *&c.* to ddd, *&c.* then where they interſect in ddd, are the points where the moulding is to be traced or drawn by hand. To cut the mitres, ſuppoſe the mouldings work'd at FF, and fit for the mitres to be cut, draw a line croſs your mouldings fff, *&c.* then take the diſtance CL and ſet it off at cf, and the diviſions at A; then take the diſtance eL, and ſet it off at ef, and the diviſions at D; raiſe perpendiculars at C and E; then draw the parallels eee, &c. to the perpendiculars C and E, and where they interſect, are the points where you are to cut, directed by the diagonal line LL.

PLATES LX. LXI. and LXII.

ARE three Library Book-Caſes of different ſorts, with their dimenſions and mouldings all fixed to the deſigns. If you have occaſion to alter their ſizes, it would be well to keep as nigh the ſame proportion as poſſible; otherwiſe the upper doors may have but an ill appearance. It would be needleſs to ſay any thing more about them, as their forms are ſo eaſy.

Thoſe Book-caſes are all intended for glaſs doors.

PLATES LXIII. and LXIV.

PLATE LXIII. is a Library Book-Caſe with all its dimenſions; and LXIV. is the mouldings at large, with a ſcale calculated for that uſe; the method for making of it is this: Take the height of the top part of your book-caſe, from the upper part of the pedeſtal to the top of the cornice, and divide it into twenty equal parts,

parts; one of which is divided in three equal parts one way, and into four the other way; then divide one of theſe parts into twelve equal parts, as you ſee ſpecified, and draw a diagonal from corner to corner in one diviſion, to take off an half, quarter, or three quarters, *&c.* The mouldings are all drawn from this ſcale, and this method muſt be uſed for all the book-caſes in the book. This cornice is different from that in the deſign, but there are other cornices of the ſame ſort with that in the drawing.

PLATES LXV. and LXVI.

PLATE LXV. is a Library Book-Caſe. The dimenſions are all fix'd to the deſign. Plate LXVI. is the mouldings at large, ſet off by the ſcale, with block cornice different from that in the book-caſe; the ſcale is made after the ſame method as that in the plate N°. LXIV.

PLATES LXVII. and LXVIII.

PLATE LXVII. is a Library Book-Caſe, with its profile and ſcale; and LXVIII. is the mouldings all at large, ſet off by the ſcale, made in the ſame method as plate LXIV. This book-caſe will be very beautiful if neatly executed.

PLATES LXIX. and LXX.

PLATE LXIX. is a Library Book-Caſe in Perſpective; the dimenſions are all fixed to the deſign; and plate LXX. are all the mouldings at large, with the ſcale made in the ſame manner as in plate LXIV. It would be needleſs to ſay any more of this book-caſe, as the deſign demonſtrates what it is.

PLATES LXXI. and LXXII.

PLATE LXXI. is a neat Gothic Library Book-Caſe, with a profile and ſcale. This book-caſe, made by an ingenious workman, will have the deſired effect. Plate LXXII. is the mouldings, all the ſame, except the block cornice. The ſcale is made after the ſame manner as the preceding.

PLATES LXXIII. and LXXIV.

PLATE LXXIII. is a Gothic Library Book-Caſe, no way inferior to the foregoingone; the profile and ſcale is on the right hand. Plate LXXIV. is the mouldings at large, ſet off by the ſame ſcale as the former. The cornice for this book-caſe is different from that in the deſign.

PLATES LXXV. and LXXVI.

PLATE LXXV. is a rich Gothic Library Book-Caſe, with Gothic columns fix'd upon the doors, to open with them; the doors are different, but may be made alike if required. This deſign is perhaps one of the beſt of its kind, and would give me great pleaſure to ſee it executed, as I doubt not of its making an exceeding genteel and grand appearance; the upper doors are to be glazed. Plate LXXVI. is all the mouldings at large, with a plan of the column on the door. This is made after the method deſcribed in LXIV.

PLATE LXXVII.

IS a Deſk and Book-Caſe, with all its dimenſions and mouldings properly fixed.

PLATES LXXVIII. and LXXIX.

PLATE LXXVIII. is a Deſk and Book-Caſe; the middle door is intended for glaſs. The middle part of the Deſk is drawers, and two deſigns of doors at each end. Within the doors may be fixed upright partitions for books, which will be very convenient. The ornaments of this will make it look very agreeable; the meaſures are all fixed. Plate LXXIX. is the mouldings for it at large.

PLATES LXXX. and LXXXI.

PLATE LXXX. is a Deſk and Book-Caſe in the Chineſe taſte; the doors are intended for glaſs, and will look extremely well. The ſmall columns in the canopy above the cornice, project forwards. The fretwork at the bottom of the Book-Caſe is for two ſmall drawers; the dimenſions are fix'd to the deſign. Plate LXXXI. is the mouldings for it at large.

PLATES LXXIII. and LXXIV.

PLATE LXXIII. is a Gothic Library Book-Caſe, no way inferior to the foregoingone; the profile and ſcale is on the right hand. Plate LXXIV. is the mouldings at large, ſet off by the ſame ſcale as the former. The cornice for this book-caſe is different from that in the deſign.

PLATES LXXV. and LXXVI.

PLATE LXXV. is a rich Gothic Library Book-Caſe, with Gothic columns fix'd upon the doors, to open with them; the doors are different, but may be made alike if required. This deſign is perhaps one of the beſt of its kind, and would give me great pleaſure to ſee it executed, as I doubt not of its making an exceeding genteel and grand appearance; the upper doors are to be glazed. Plate LXXVI. is all the mouldings at large, with a plan of the column on the door. This is made after the method deſcribed in LXIV.

PLATE LXXVII.

IS a Deſk and Book-Caſe, with all its dimenſions and mouldings properly fixed.

PLATES LXXVIII. and LXXIX.

PLATE LXXVIII. is a Deſk and Book-Caſe; the middle door is intended for glaſs. The middle part of the Deſk is drawers, and two deſigns of doors at each end. Within the doors may be fixed upright partitions for books, which will be very convenient. The ornaments of this will make it look very agreeable; the meaſures are all fixed. Plate LXXIX. is the mouldings for it at large.

PLATES LXXX. and LXXXI.

PLATE LXXX. is a Deſk and Book-Caſe in the Chineſe taſte; the doors are intended for glaſs, and will look extremely well. The ſmall columns in the canopy above the cornice, project forwards. The fretwork at the bottom of the Book-Caſe is for two ſmall drawers; the dimenſions are fix'd to the deſign. Plate LXXXI. is the mouldings for it at large.

PLATE LXXXIX.

IS a Bureau Dreſſing-Cheſt and Book-Caſe; the middle door is for glaſs, and drawers or doors on each ſide; the top neatly carved will look well; the fret in the bottom is intended for a drawer; A is the profile of the deſign; the line B is the depth of the receſs for the knees; the mouldings are at large on the right hand.

PLATE XC.

IS a Dreſſing-Cheſt (or Table) and Book-Caſe; the doors are all intended for glaſs; the fret in the bottom is for the dreſſing drawer; the lower part may be drawers or doors; the dimenſions are all fixed to the deſign; the mouldings are all at large on the right hand.

PLATE XCI.

IS a plain Cabinet intended for Japan, the mouldings are all at large, and the ſizes fixed to the deſign.

PLATE XCII.

IS a Cabinet with two different feet, and only one door; the other without the door ſhews the deſign of the inſide; the mouldings are at large, and the dimenſions fixed to the Cabinet; the work that is upon the door, is to be carv'd neatly out of thin ſtuff, and glued upon the pannel.

PLATE XCIII.

IS a Chineſe Cabinet with drawers in the middle part, and two different ſorts of doors at each end. The bottom drawer is intended to be all in one; the dimenſions and mouldings are all fixed to the deſign. This Cabinet, finiſhed according to the drawing, and by a good workman, will, I am confident, be very genteel.

PLATE XCIV.

IS a Gothic Cabinet without doors; the fretwork at the bottom of the cabinet is intended for a drawer; the upper forms a ſort of Gothic arches, ſupported by whole terms in the middle, and half-ones at the ends, and drawers betwixt. The

The ſhaded parts BBB are intended to be open, and fretwork on the edge of the ſhelves; the upper fretwork is cut through; the mouldings are at large on the right hand, and a ſcale to take off the particulars.

PLATE XCV.

A Gothic Cabinet upon term feet; the middle is a door with columns glued to it; the doors and columns open together, and intended for glaſs The ornaments and feſtoons upon the glaſs will look very well; the bottom drawer D is to be all in one, with two drawers above it; the other opening will hold Chineſe figures, or any thing elſe that may be thought agreeable. C B A are the mouldings at large, with a ſcale to take off the particulars. The whole, if juſtly finiſhed, will make a handſome and elegant piece of furniture.

PLATES XCVI. XCVII. and XCVIII.

CLOATHS Preſſes or Cheſts, which need no deſcription, their meaſures being all fixed to the deſigns, and the uſe of them is well known.

PLATE XCIX.

A Cloaths-Preſs, and a Cloaths-Cheſt; the cloaths-preſs has two doors, of different deſigns; the dimenſions are all properly fix'd.

PLATES C. and CI.

THREE other deſigns of Cloaths Cheſts; one with a Gothic rail and different feet, and ornaments for the front. The other cheſt has two deſigns; the one in the French taſte, the other the Gothic. Either of the cheſts, when executed, will look exceeding well; the mouldings and dimenſions are all fixed to the deſigns.

PLATE CII.

A High Cloaths-Preſs, with two drawers in the bottom part. The meaſures and mouldings are all ſpecified.

PLATE CIII.

A Commode Cloaths Preſs, with two different deſigns for the doors. B is the plan of the upper part, and A is the plan of the lower; the dimenſions are all ſpecified, and mouldings at large, with a fret to go round the upper part.

PLATE CIV.

A Cloaths Preſs, with a Commode pedeſtal part, and different ornaments for the corners and feet, and different doors for the top part. Within the doors ſliding ſhelves are intended. The line A is the plan of the bottom part, and the line B is the plan of the upper part with a proper ſcale; the mouldings are at large on the right hand.

PLATE CV.

A Neat China Caſe, with glaſs doors. The feet are cut through; the fretwork is glued upon the rail, and divided into three drawers at length; the ſizes are all fixed to the deſign, and mouldings at large on the right hand. The ends of the piece of work are intended to be the ſame as the end doors. This deſign is ſo intelligible that it is needleſs to ſay any more by way of explanation.

PLATES CVI. and CVII.

PLATE CVI. is a China Caſe with glaſs doors, and fretwork glued upon the pannels of the bottom doors. The fretwork upon the top part above the cornice is cut through. I have executed this deſign, and it looks much better than in the drawing. The ſizes are all fixed to the work.

Plate CVII. is the mouldings and fretwork for the above deſign.

PLATE CVIII.

IS a China Caſe with glaſs in the doors and ends. You have two different feet, which, with the rail, are all cut through. This deſign I have executed with great ſatisfaction to the purchaſer. The mouldings and dimenſions are all fixed to the drawings. This canopy projects more at the ends than in front, therefore the workman muſt have recourſe to Plate LIX. Fig. 1. for the proper directions to execute it.

PLATE CIX.

IS a very neat China Caſe upon a frame, with glaſs doors in the front and ends; the profile is on the right hand; betwixt the middle feet is a ſtretcher, with a little canopy, which will hold a ſmall figure. This deſign muſt be executed by the hands of an ingenious workman, and when neatly japann'd will appear very beautiful.

PLATE CX.

IS a large China Caſe, with glaſs doors; the upper part, where the ſmall columns are, is intended to be open; the profile is on the right hand, and the ſcale to take off the particulars. This deſign is calculated purely for holding china, or for ſome apartment, where it is frequently put. It will be needleſs to ſay any thing in its praiſe, as I hope the deſign will in ſome meaſure recommend itſelf, both for uſe and ornament.

PLATE CXI.

A China Caſe, not only the richeſt and moſt magnificent in the whole, but perhaps in all Europe. I had a particular pleaſure in retouching and finiſhing this deſign, but ſhould have much more in the execution of it, as I am confident I can make the work more beautiful and ſtriking than the drawing. The proportion and harmony of the ſeveral parts will then be view'd with advantage, and reflect mutual beauty upon each other. The ornaments will appear more natural and graceful, and the whole conſtruction will be ſo much improv'd under the ingenious hand of a workman, as to make it fit to adorn the moſt elegant apartment. The dimenſions and mouldings are all ſpecified, and for making the canopy the artiſt is referred to Plate LIX. Fig. 1.

PLATE CXII.

TWO deſigns of hanging ſhelves; the profile for that with the canopy is upon the left hand.

PLATE CXIII.

TWO other deſigns of hanging ſhelves; the ſhelf at B is intended to have a glaſs door, for better ſecurity, if required; b is the profile of B; a is the profile of A; the ſcale is at bottom.

PLATE CXIV.

TWO deſigns of hanging ſhelves, the one Gothic, the other in the Chineſe manner; the ſcale and plan you have at bottom.

PLATE CXV.

THIS is a deſign of a Chineſe ſhelf ſtanding upon feet; A is the profile of it; the ſcale is at the bottom. It will be very neat, if made by a good hand.

PLATE CXVI.

THIS deſign, if executed by a good workman will be very neat. C is the plan of the ſhelf; A is the profile of the whole; B is the profile of the circular work B; the ſcale is fixed to take off the dimenſions.

PLATE CXVII.

A China Shelf upon feet, with a dome top. B is the plan of the ſhelf, and A is the profile of the deſign, with a ſcale to take off the particulars.

PLATE CXVIII.

THIS deſign will look exceeding well, if executed and japann'd neatly. The fretwork at the ends is deſigned for doors; the ſupporters for the canopy at each end ſtand at the corners, and are joined together in the middle. The feet at the bottom are pierced through; all the other parts are exceedingly eaſy. A is the plan with a ſcale.

PLATE CXIX.

THIS deſign of a Chineſe Shelf, I hope will afford ſome ſatisfaction to the beholders, if rightly executed. It is very light but ſtrong, and will, if I am not miſtaken, be allowed among the beſt that has ever been made. The fretwork at the ends is intended for doors; A is the plan of the whole; BB, *&c.* are the plans of bbb; the ſcale is below the plans.

PLATE CXX.

THREE Candle-ſtands; the ſtand B is compoſed of fretwork; three of thoſe are to be glued together to make the whole compleat. A is the plan of a; the others need no farther explanation to a workman.

PLATE CXXI.

THREE Candle-ſtands. Theſe are all intended to hold a certain number of candles; as that on the left hand to hold ſeven; the middle ſtand to hold three at the ſides, and a braſs branch in the middle, on the top, with more; that on the right hand is for three braſs branches, and one large one on the top. You have likewiſe a plan of the claws, with their projections. The heights are all fix'd, but may be made higher if requiſite.

PLATE CXXII.

THREE Candle-ſtands in a different taſte; the heights are fixed, and the deſigns ſo plain, that little needs be ſaid to a workman, and a gentleman wants no directions.

PLATE CXXIII.

THREE deſigns of Stands, intended for carving, and nothing of directions can be ſaid concerning them, as their being well executed depends on the judgment of the workman.

PLATES CXXIV. and CXXV.

SIX different deſigns of Fire-Screens. Plate CXXIV. A and B, are two Fire-Screens, each with two leaves. The fretwork round the paper of each may be cut through; the other is a Screen upon a pillar and claw, to ſlide up and down at pleaſure.

In Plate CXXV. the Screen at A is for two leaves, and will look very well when open. It will be beſt for burniſhed gold. The other two are on pillars and claws, and I flatter myſelf they are among the beſt of the ſort.

PLATES CXXVI. and CXXVII.

PLATE CXXVI. two deſigns of Horſe Fire-Screens. Theſe Screens are intended to ſlide up, out of the pillars that are on each ſide; A and B is the profile of the two different claws; the ſizes are fix'd to the ſcreens.

Plate CXXVII. is two other deſigns of Horſe Fire-Screens; the carver muſt be the man to execute this ſort of work. A and B is the profile of the claws.

PLATES CXXVIII. and CXXIX.

SIX deſigns for Tea-Cheſts. AAA, &c. are the plans for them. All the ſcales are below the plans; the cheſt in plate cxxix. on the left hand, is intended to be made of ſilver, &c. and chaſed.

PLATE CXXX.

FOUR plans or deſigns for Tea-Trays or Voiders, with a proper fret annexed to each plan.

PLATES CXXXI. and CXXXII.

PLATE cxxxi. is three Brackets for Buſtos, &c. AAA are the plans of each.

Plate cxxxii. is three other Brackets for the ſame uſe; the ſmall ones below are made out of thin wood; an half one is faſtened to the back, and projects to the front of the ſhelf, as that on the left hand.

PLATES CXXXIII. and CXXXIV.

PLATE cxxxiii. is three different deſigns of Brackets for marble Slabs; A and B the ornaments for the front rails. Plate cxxxiv. is three other deſigns for marble Slabs; A is a front rail that will ſerve for both tables.

PLATES CXXXV. and CXXXVI.

PLATE cxxxv. is two deſigns of Clock-caſes; that on the right hand has terms up the middle part; A is the plan of the body part; ee is the plan of the terms at the corners; B is the plan of the head; c is the vaſe at top; D is the projection of the cornice; that on the left hand has an ornament upon the door; A is the plan of the body part; B is the plan of the head; c the projection of the cornice; and b the column. Plate cxxxvi. is two other deſigns of the ſame kind; the one has Gothic columns up the corners, with a commode pedeſtal; the body part of the other, is in the manner of a term; their plans are below the deſigns.

PLATE CXXXVII.

TWO deſigns of Table Clock-caſes; the ſcales and half-plans are fixed below; A is the plan of the top above the moulding; B is the plan of the body of the caſe; E E is the ornament down the cants; c the baſe at the bottom, and D the plan of the cornice.

PLATE CXXXVIII.

TWO deſigns of Table Clock-caſes, with the ſcale, and half the plans of both; that on the right hand has terms, or an attic ſtory above the columns; c is its plan; D is the plan of the baſe; A is the projection of the cornice; e f is the plan of the columns at the corners. That on the left hand, eſpecially, will, I hope, give great pleaſure to the purchaſer, and if executed by a fine workman, will make the deſired appearance. The ornament that goes round the glaſs is intended to open, or be for the door; c is its plan; B the projection of the baſe; A is the plan of the cornice; e f is the plan of the columns. You have the ſcale they were drawn by.

PLATES CXXXIX. and CXL.

PLATE CXXXIX. is ſix different deſigns of Bed-cornices. Plate CXL. is four different deſigns of Gerandoles to hold candles, very proper for illuminating of rooms, *&c.*

PLATES CXLI. CXLII. CXLIII. CXLIV. CXLV. CXLVI. and CXLVII.

ARE all different deſigns of Pier-Glaſs Frames, and other ornaments, which I hope will give ſatisfaction to thoſe who have them made.

PLATE CXLVIII.

FOUR deſigns of Slab Frames, which I refer to the taſte and judgment of the ſkillful workman.

PLATE CXLIX.

EIGHT different deſigns of Shields, very proper for the openings of pediments, *&c.*

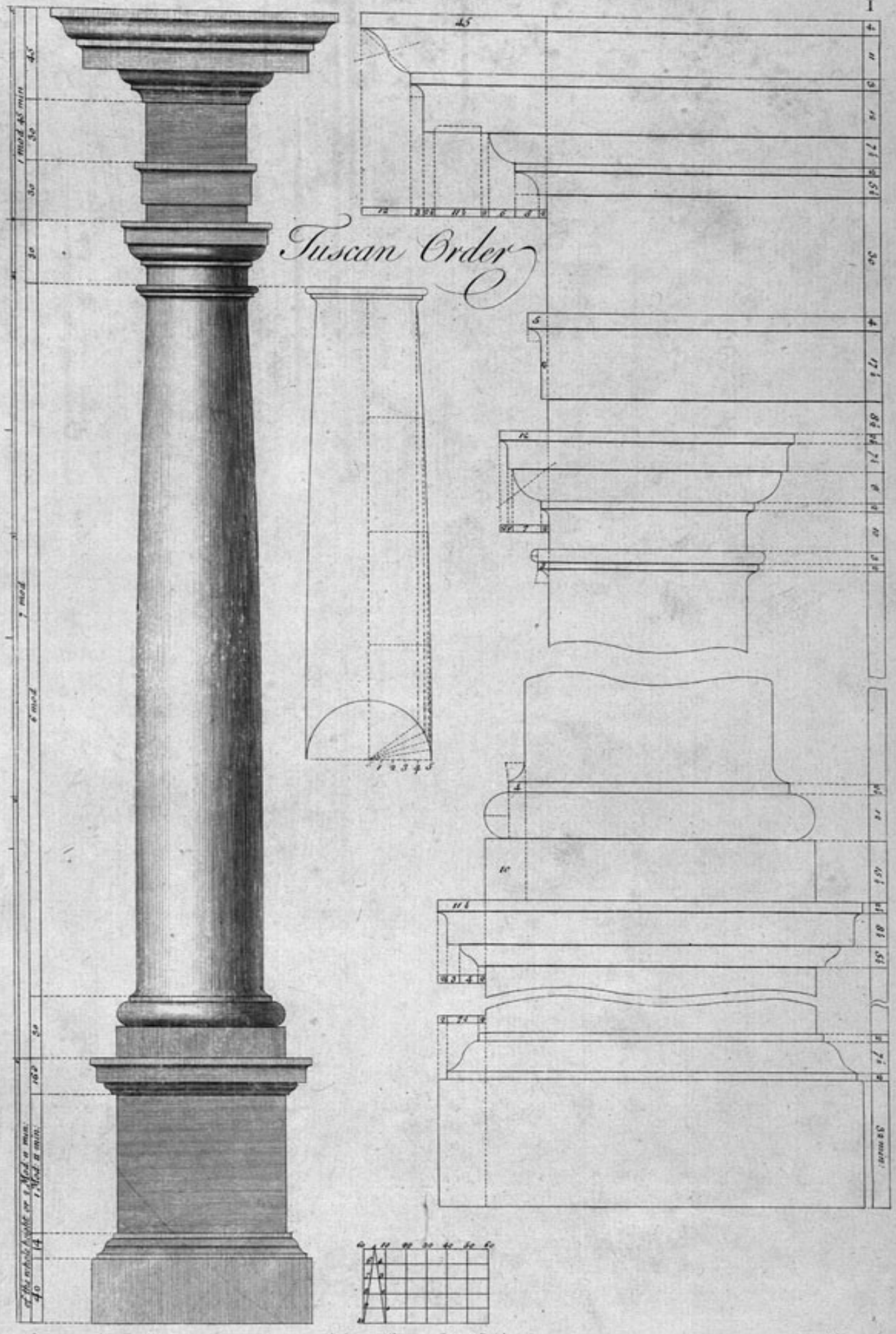
PLATES CL. CLI. CLII. CLIII. CLIV. CLV. and CLVI.

A Great variety of different Frets, very proper for ornaments in the cabinet and chair branches, and may be very uſeful in other arts.

PLATES CLVII. CLVIII. CLIX. and CLX.

A Variety of Chineſe railing, very proper for gardens and other places, and may be converted (by the ingenious workman) to other uſes.

Tuscan Order



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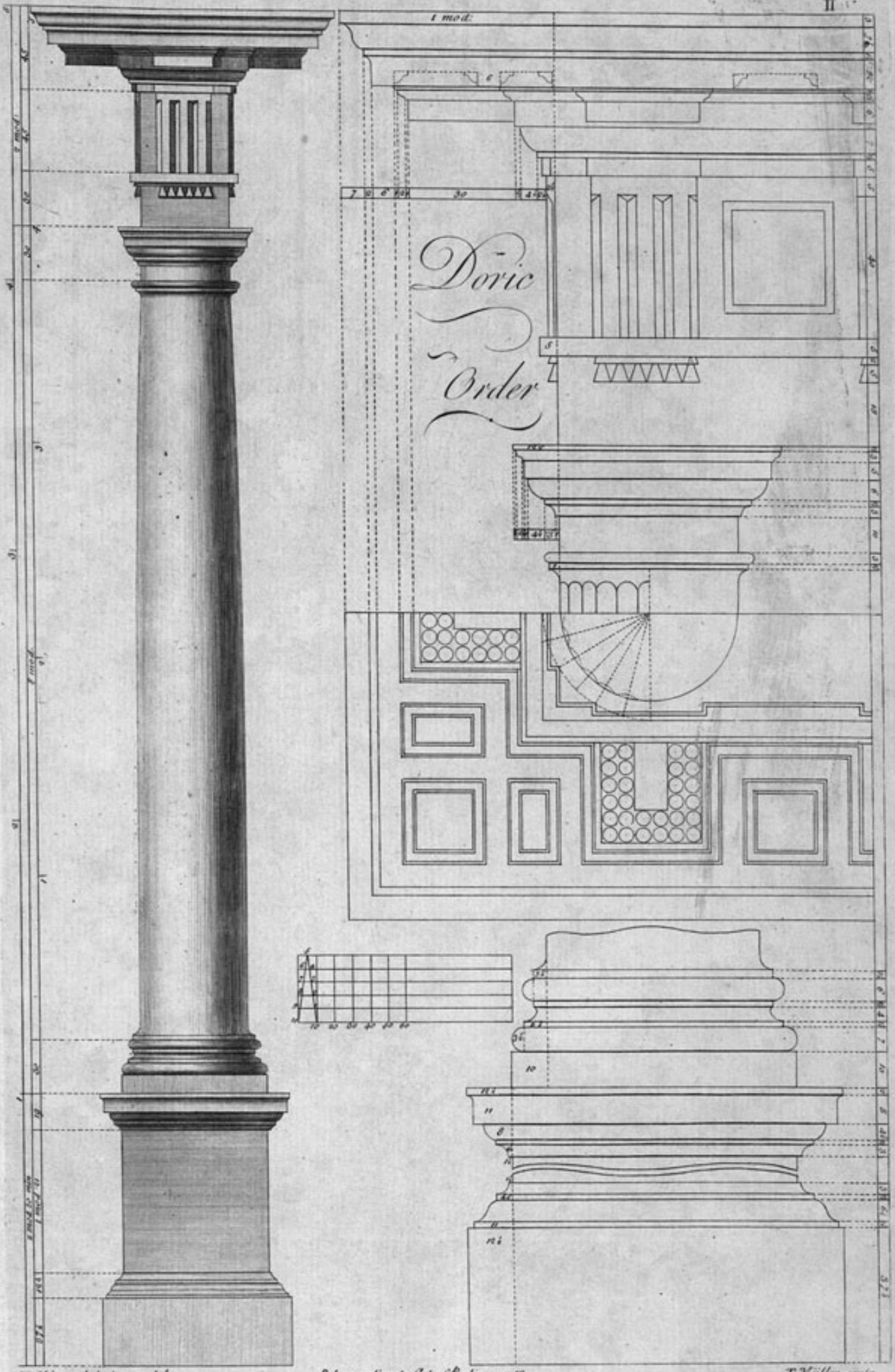

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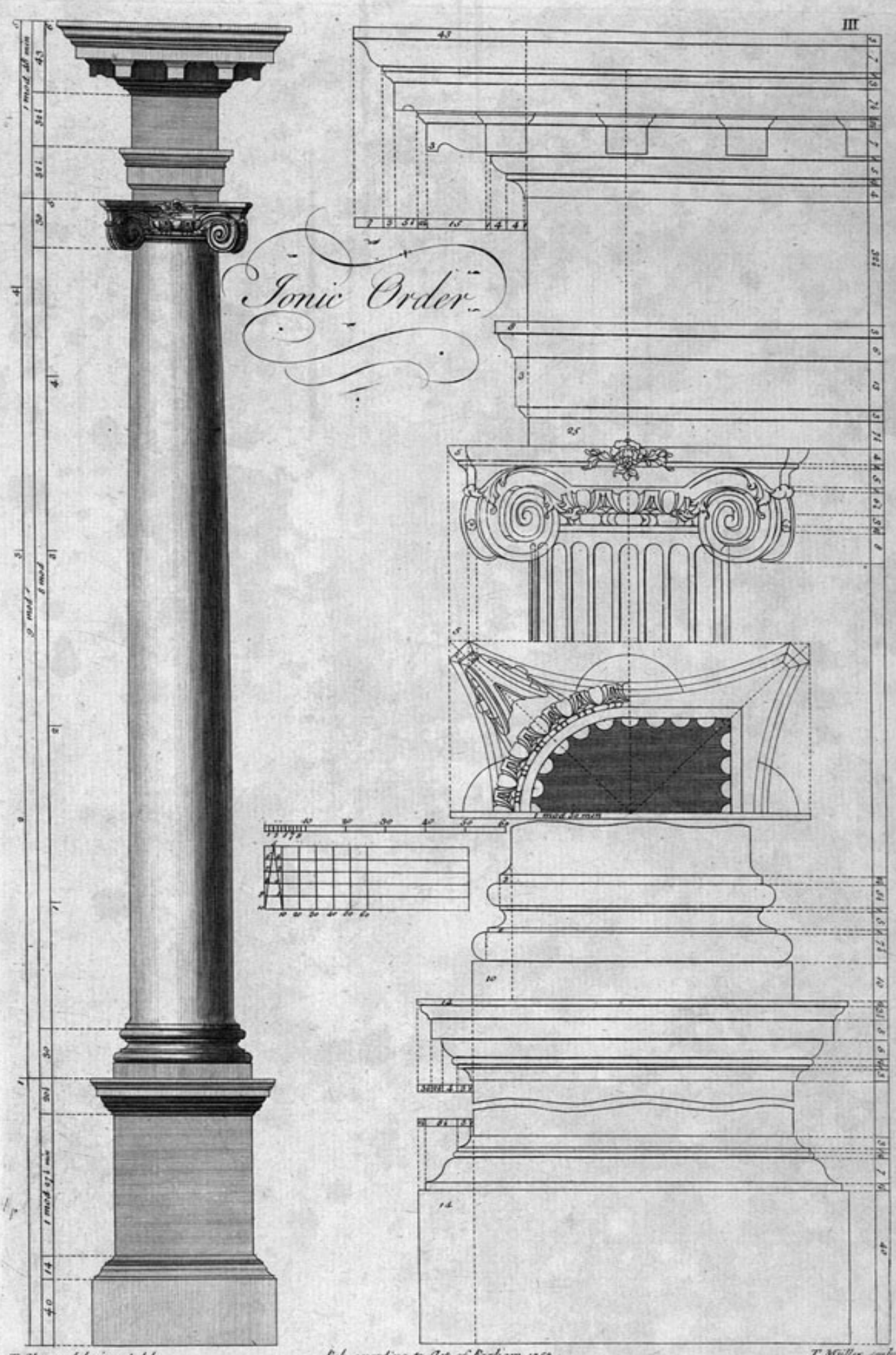
Ionic Order



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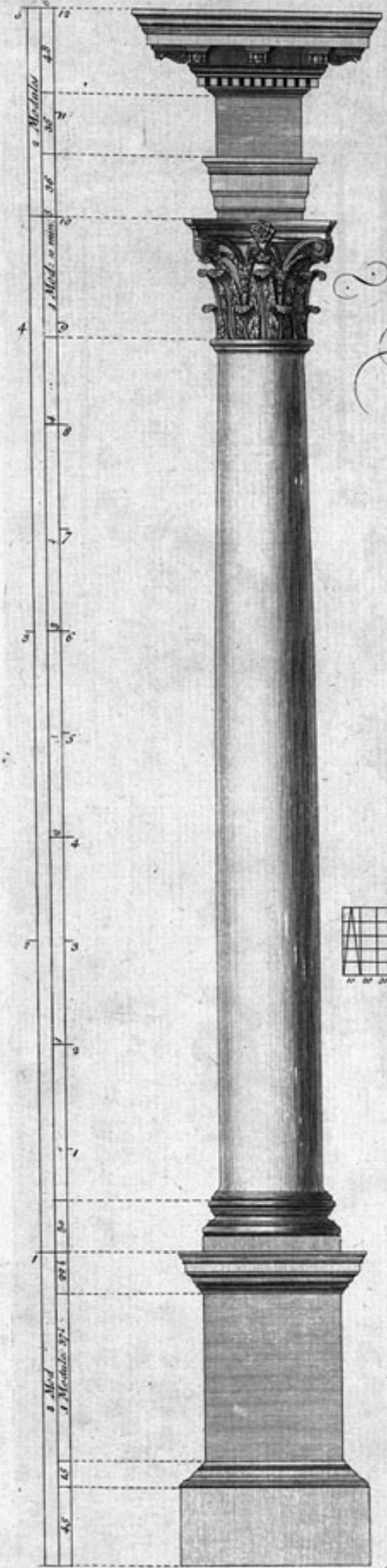
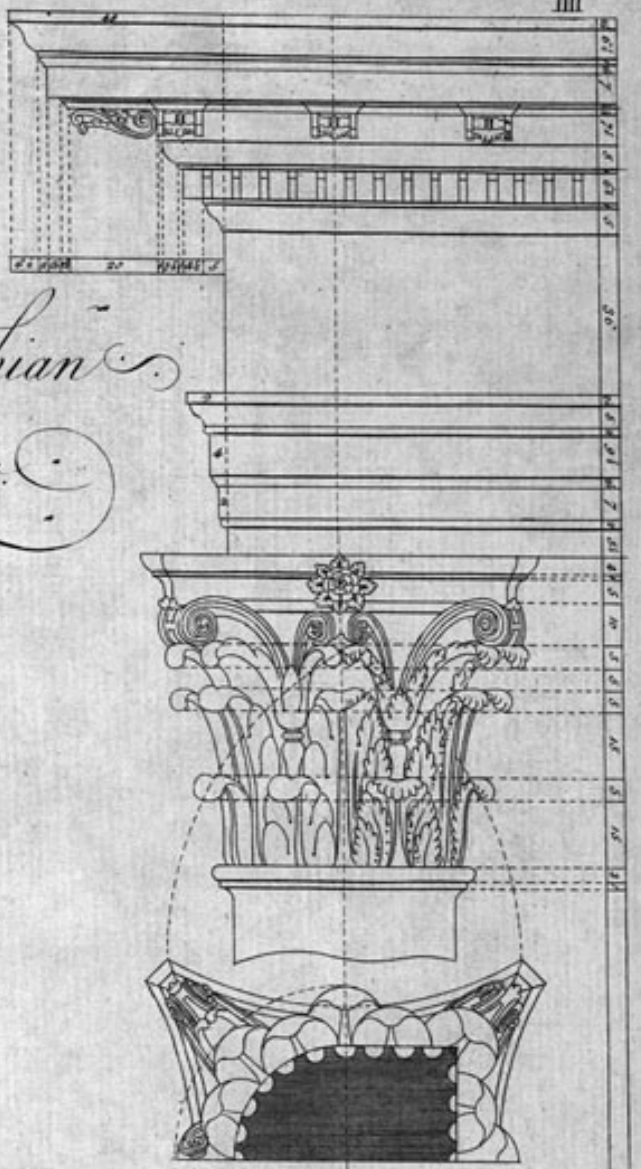
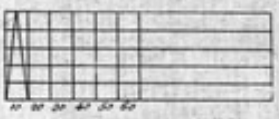
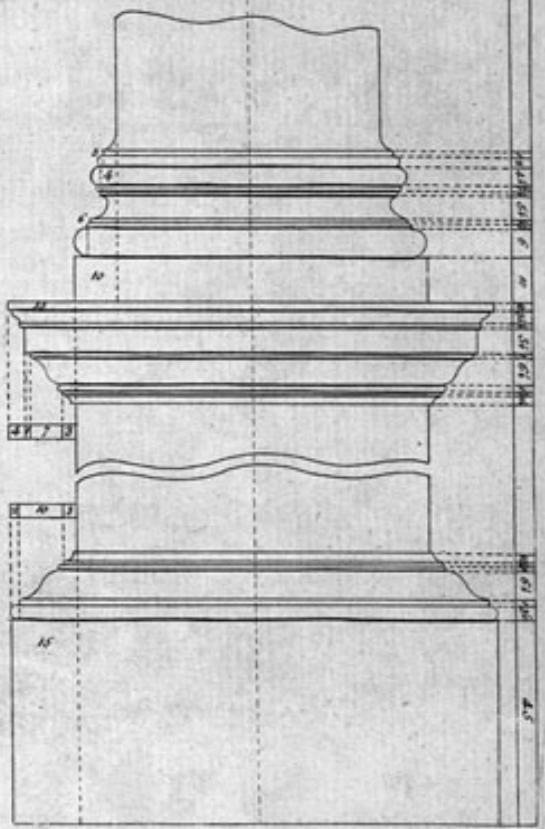
Corinthian Order.









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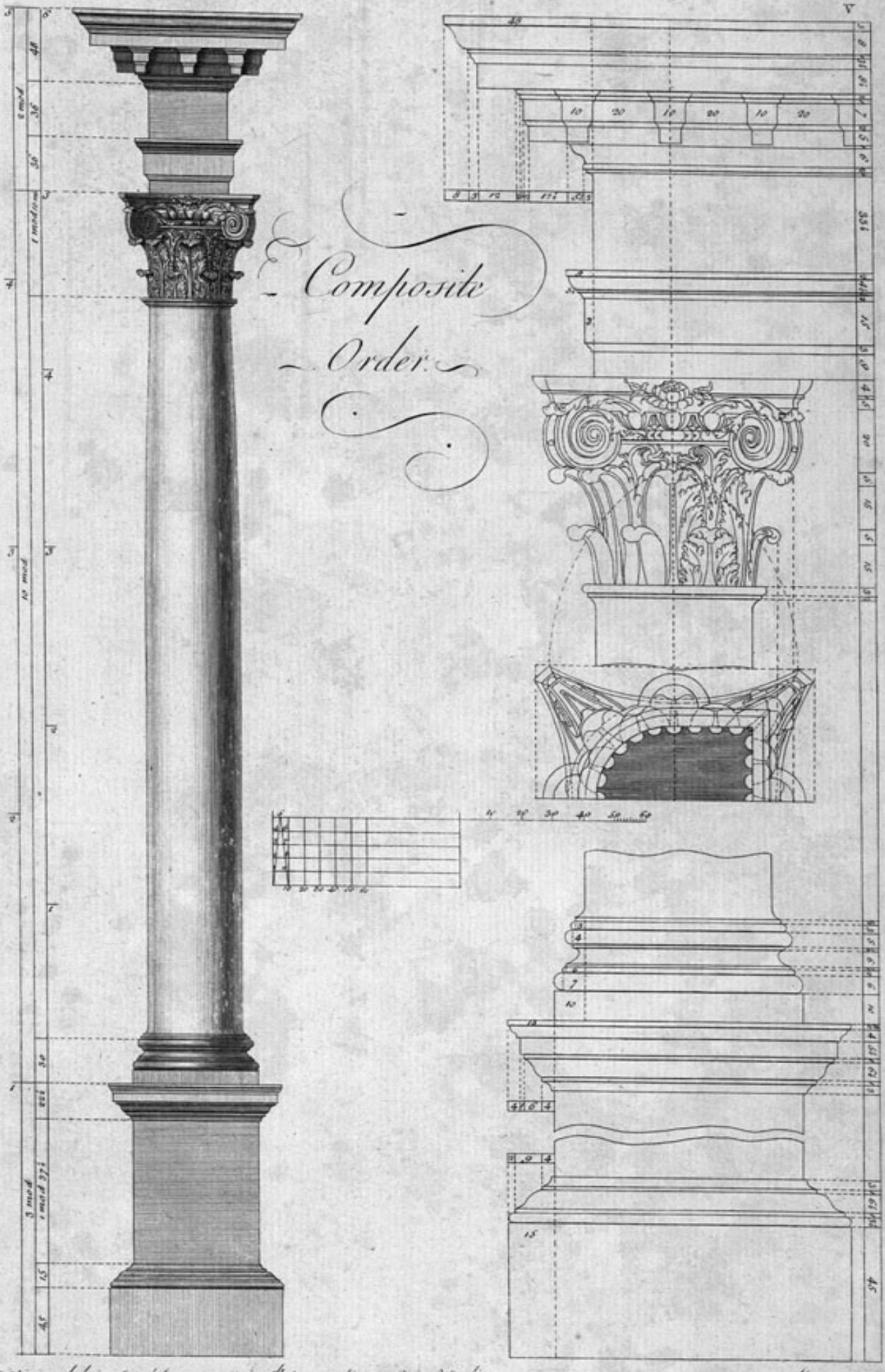
The Composite Order.



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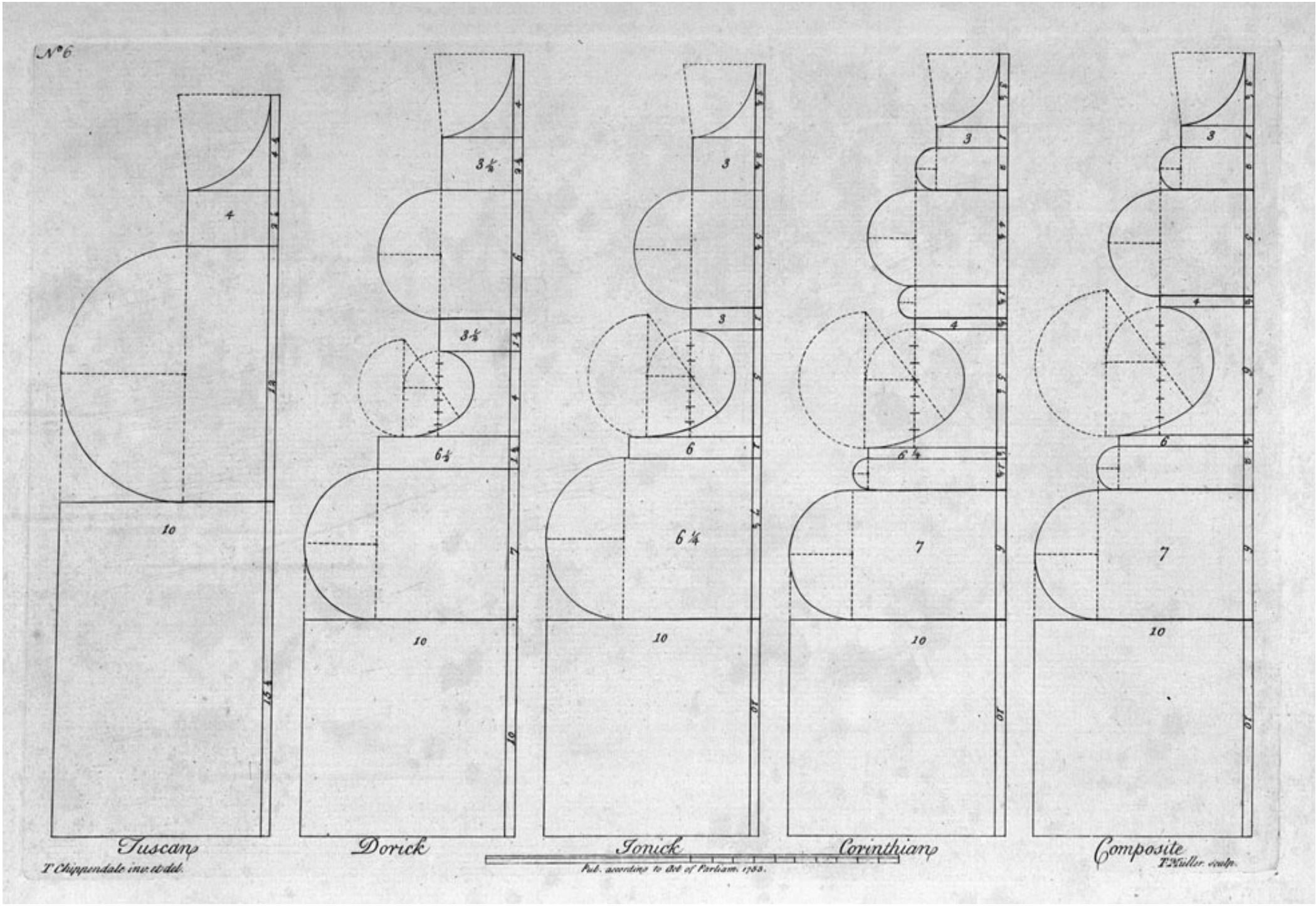
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Dorick
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T. Miller. sculp.
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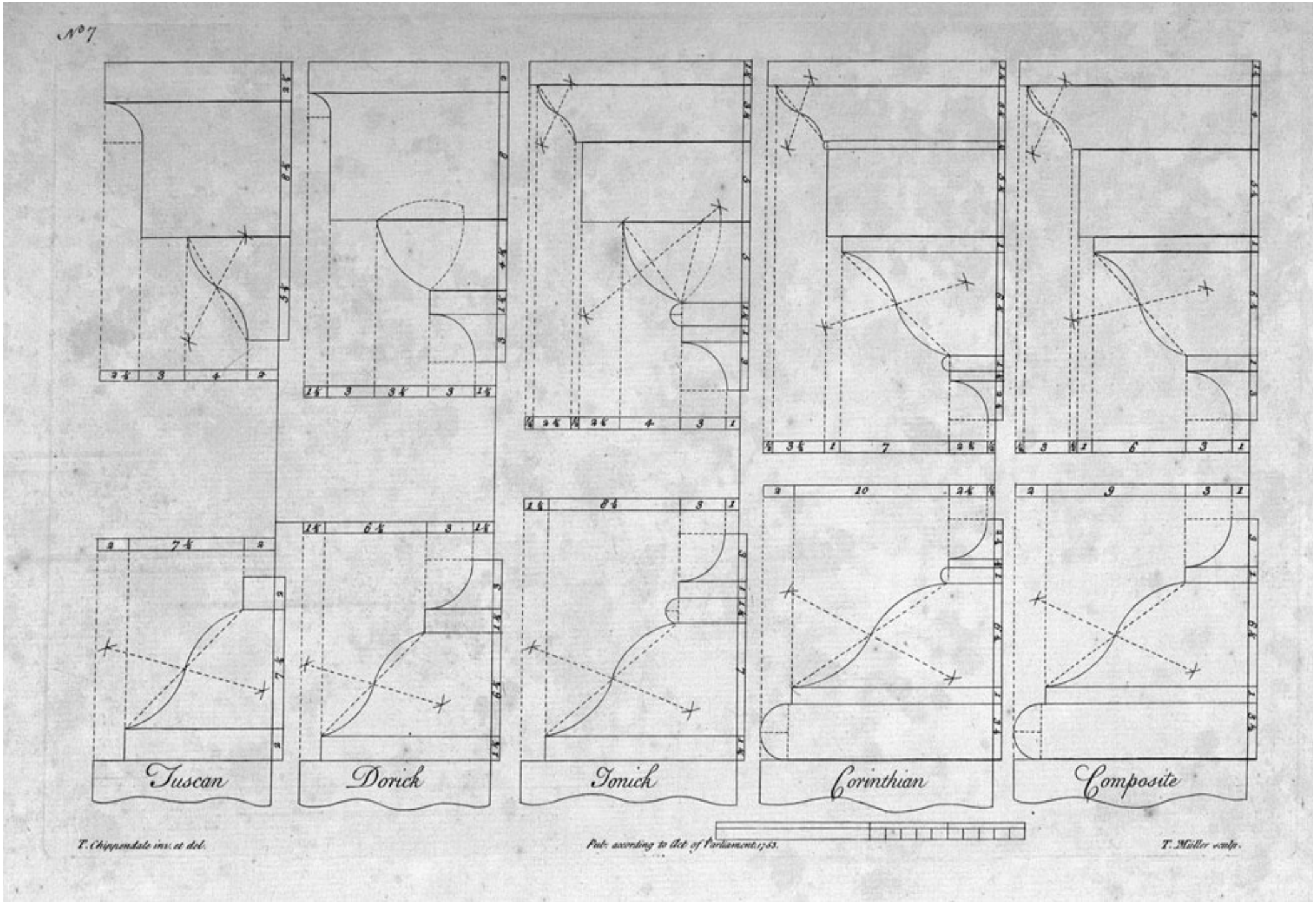
№7
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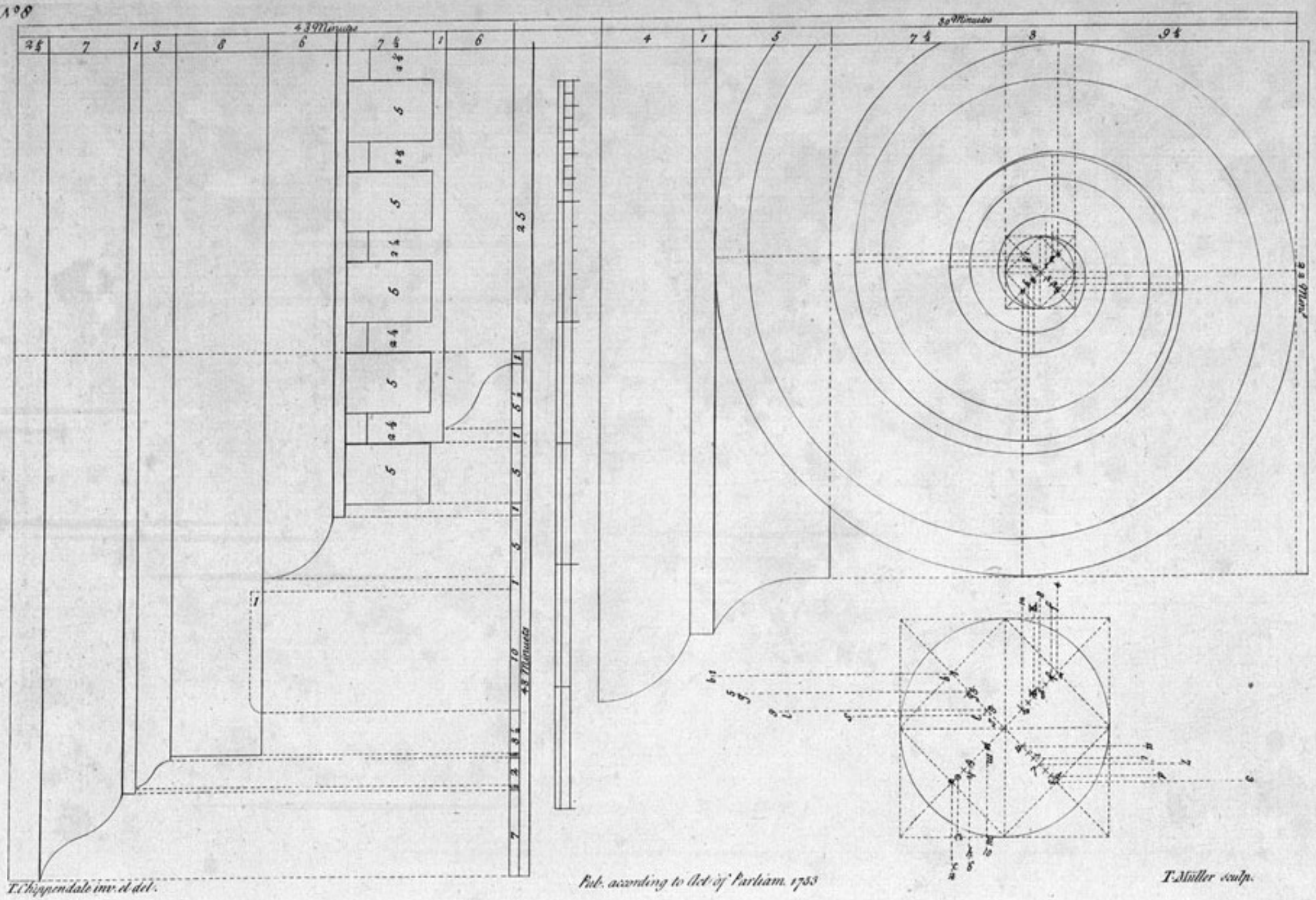
T. Miller sculp.



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N° IX

Chairs in Perspective.

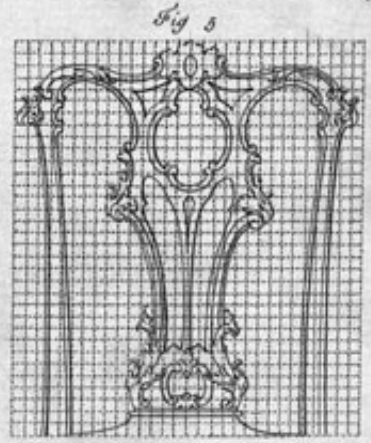

Fig 1

Fig 3

Fig 4

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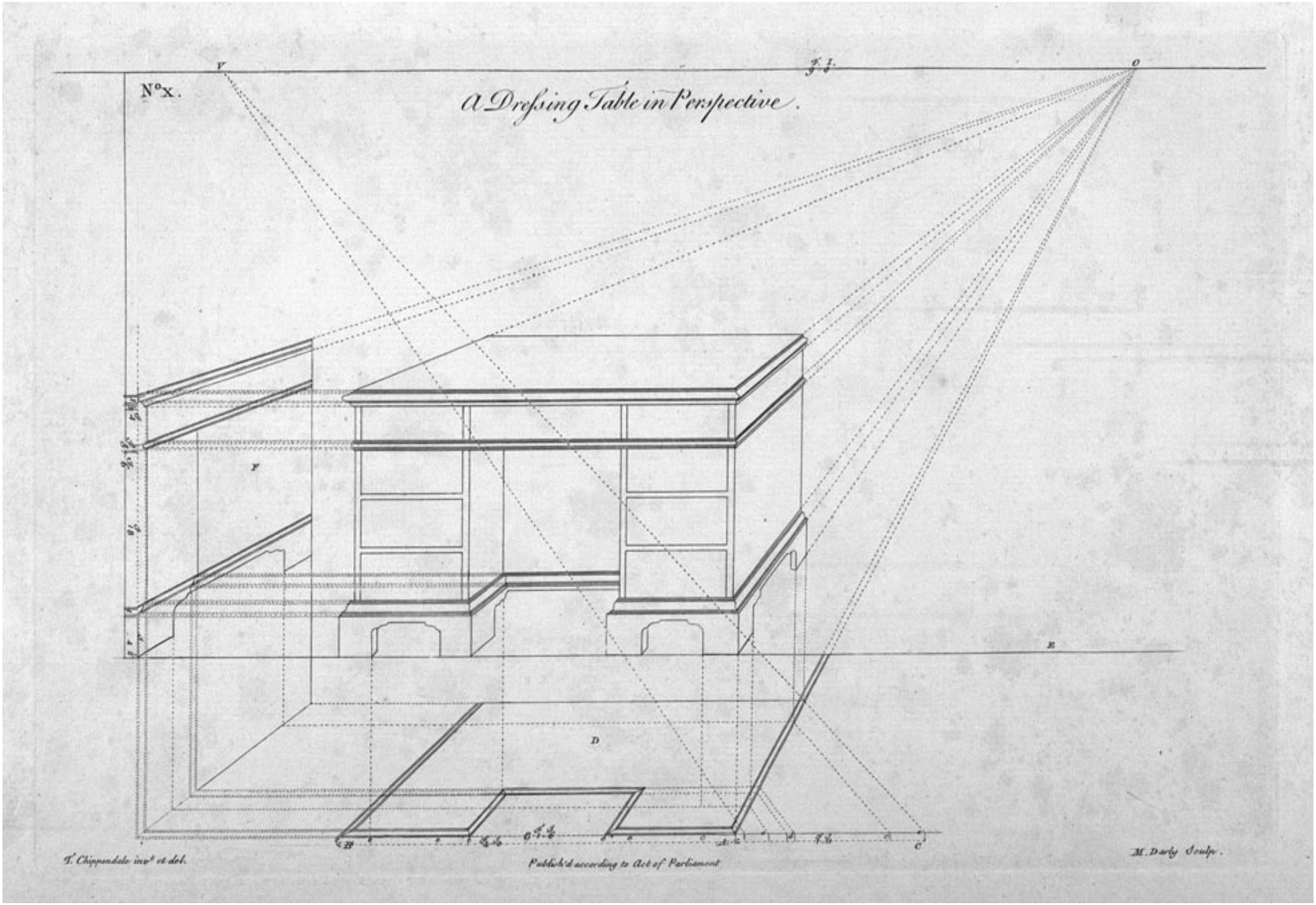

N°X.

A Dreſsing Table in Perspective.

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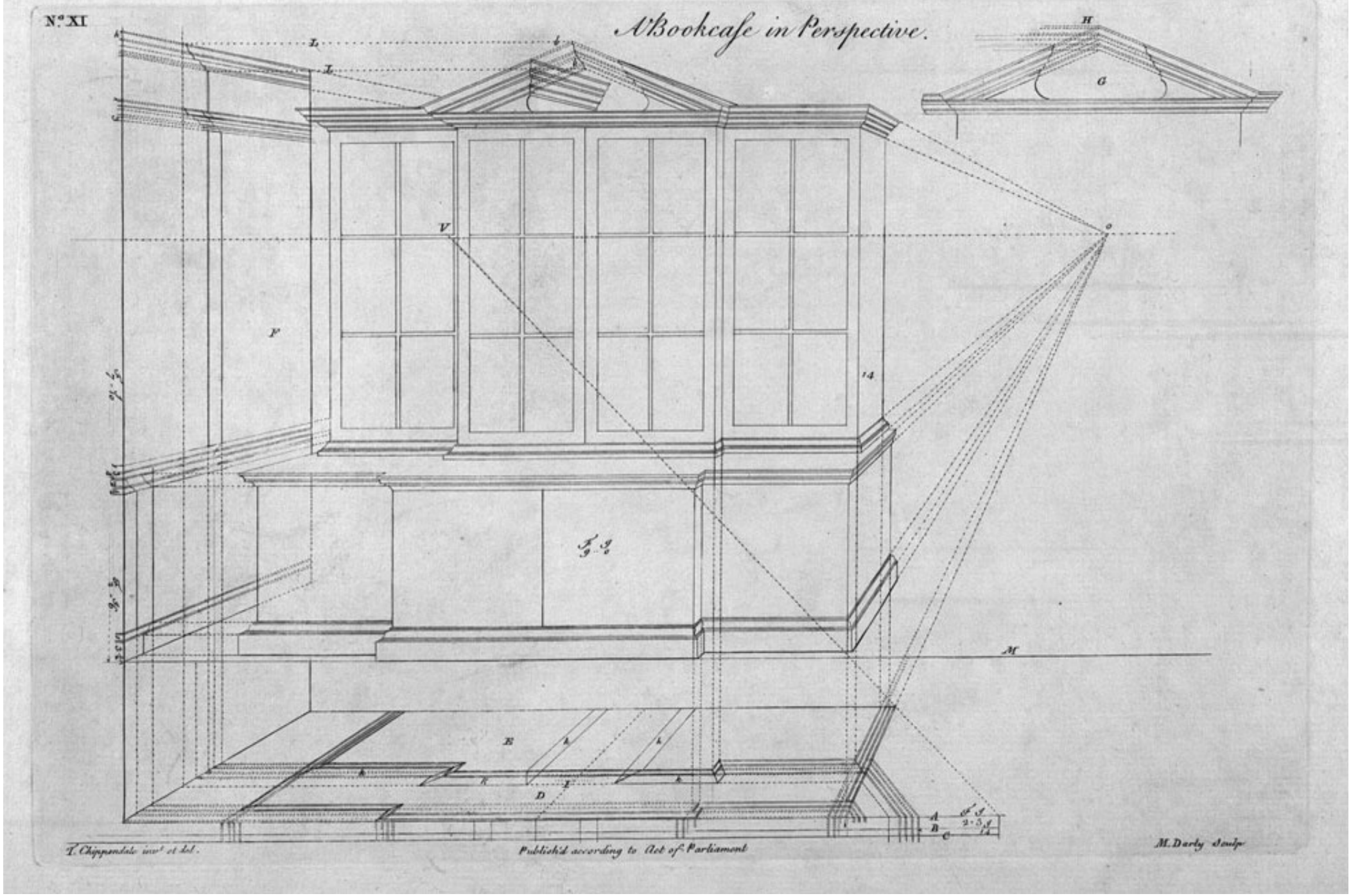
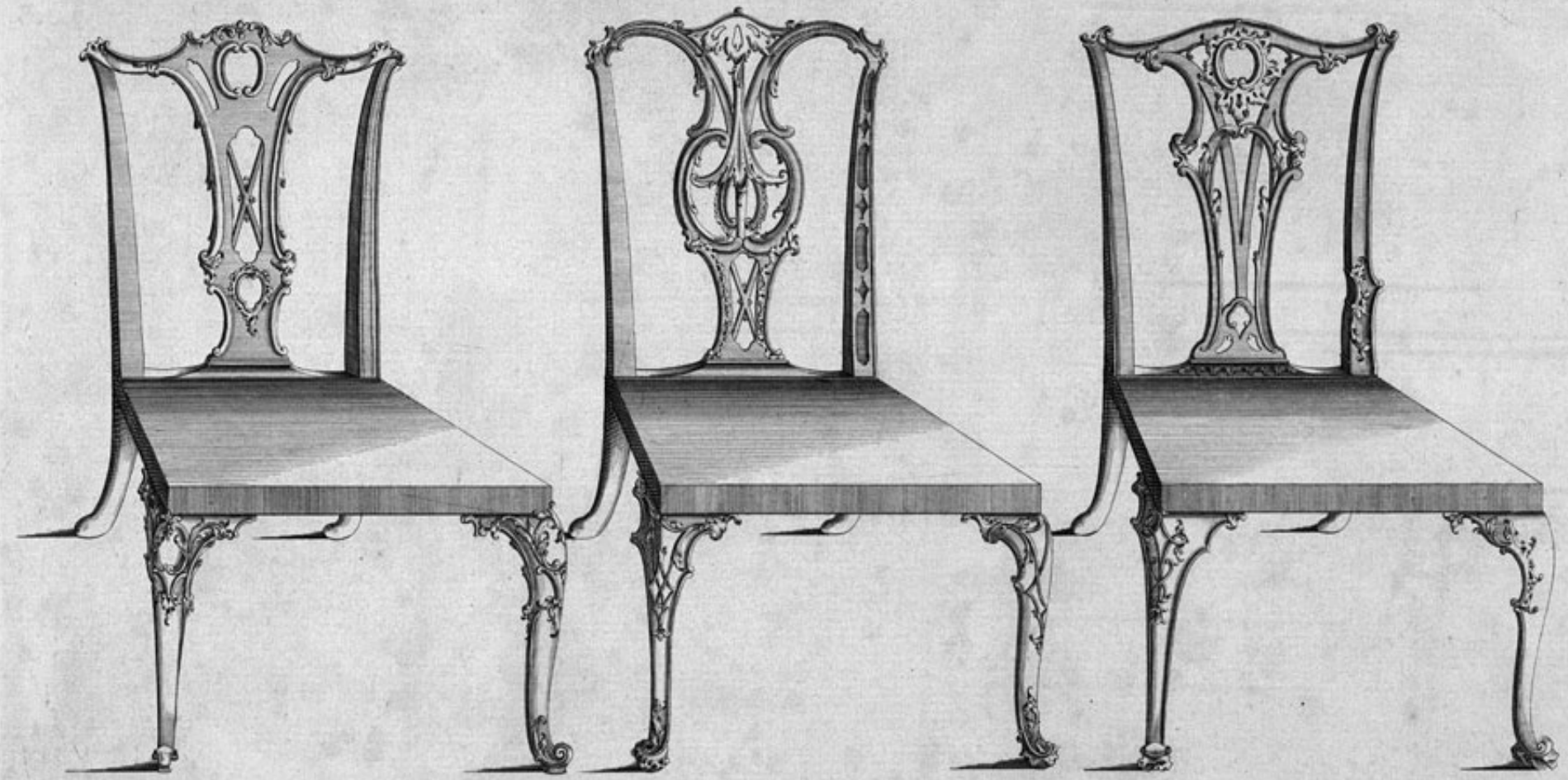
N.° XI

A Bookcase in Perspective.





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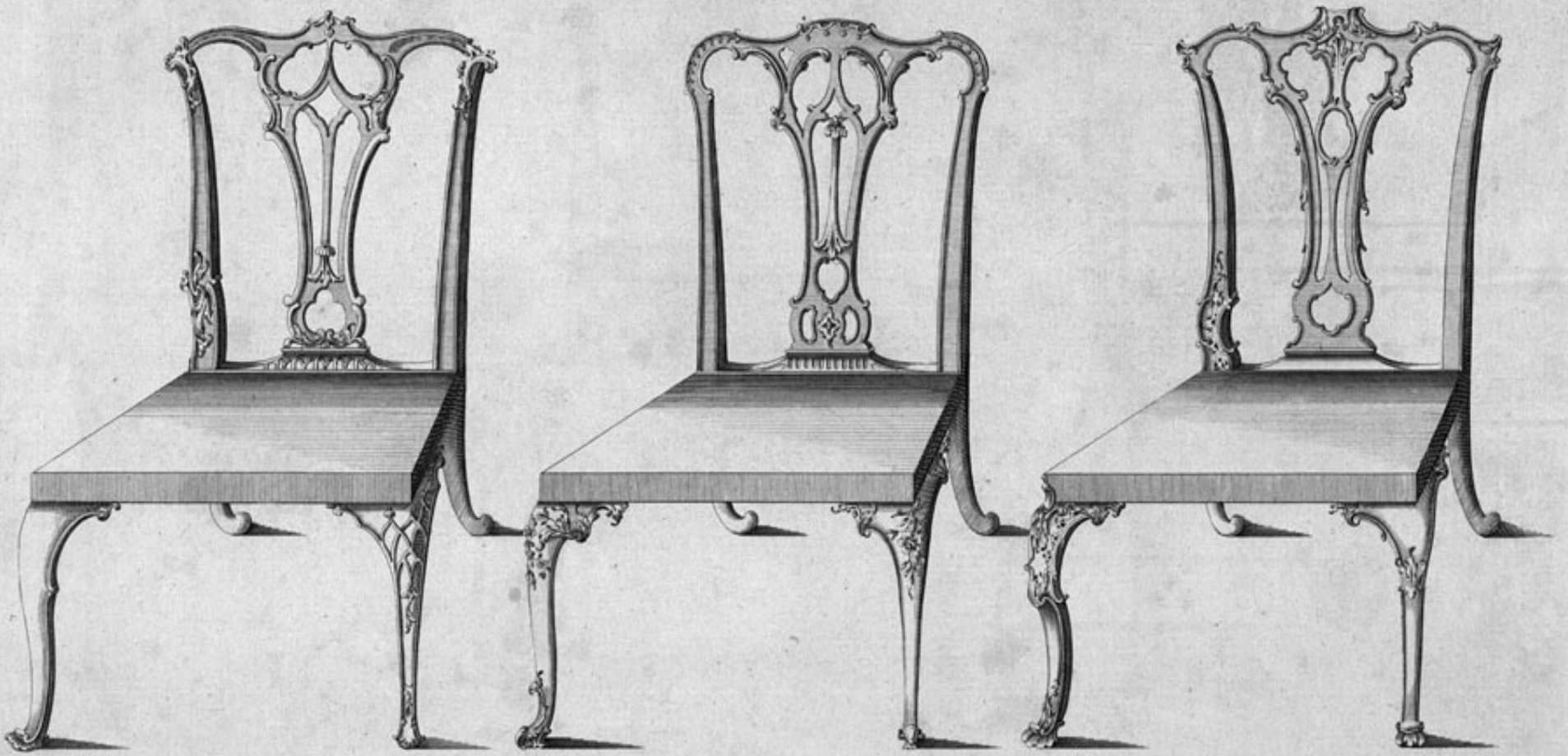

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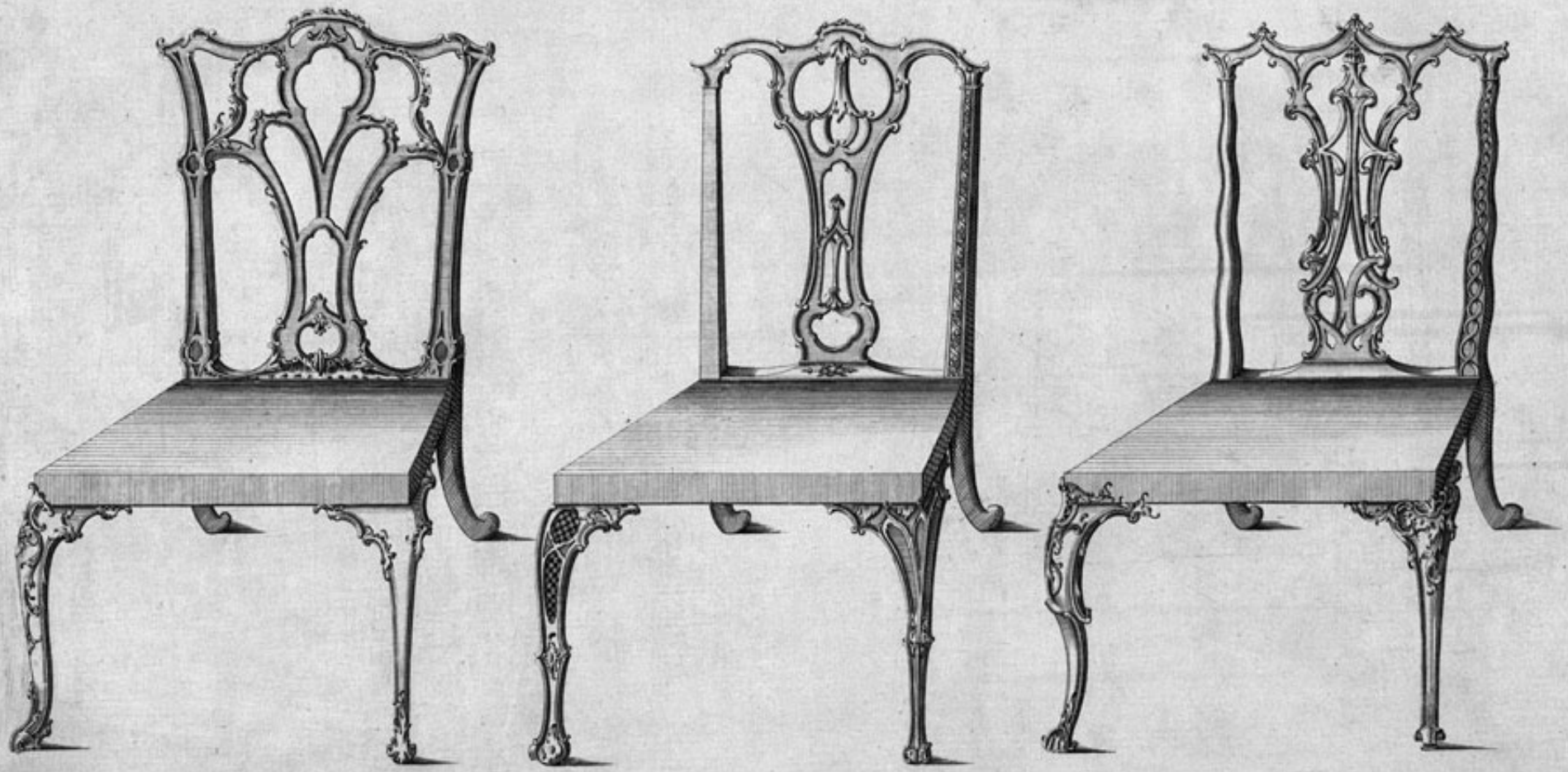
Darly sculp.t

XIX.

Eighteenth Century Chippendale Chairs



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Chinese Chairs.

French Chairs.

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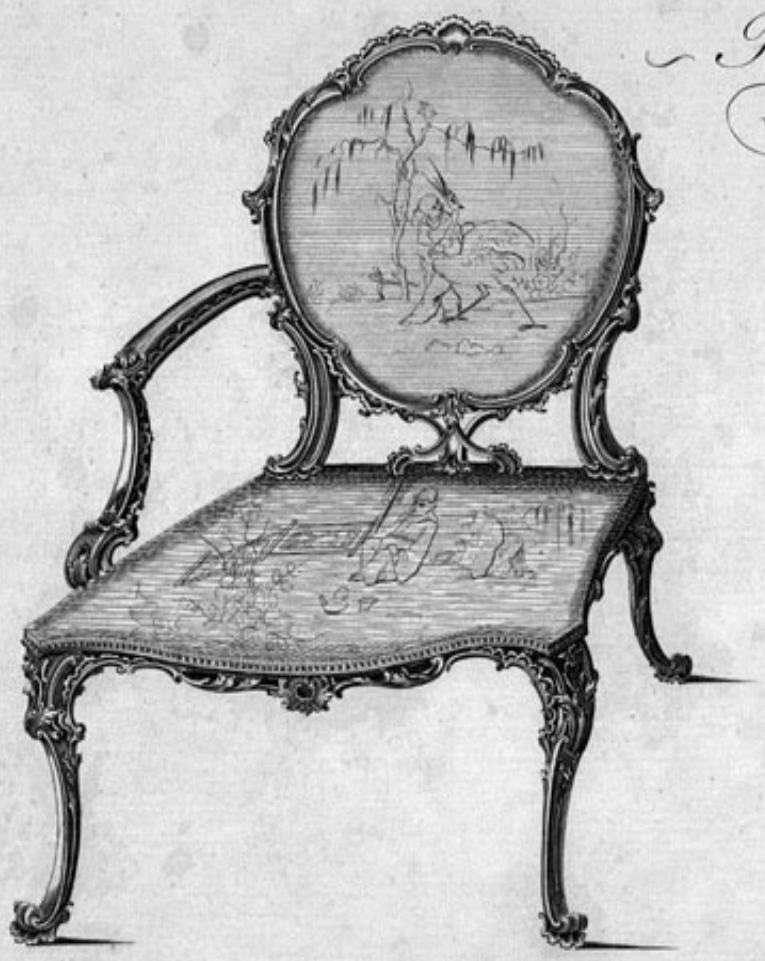
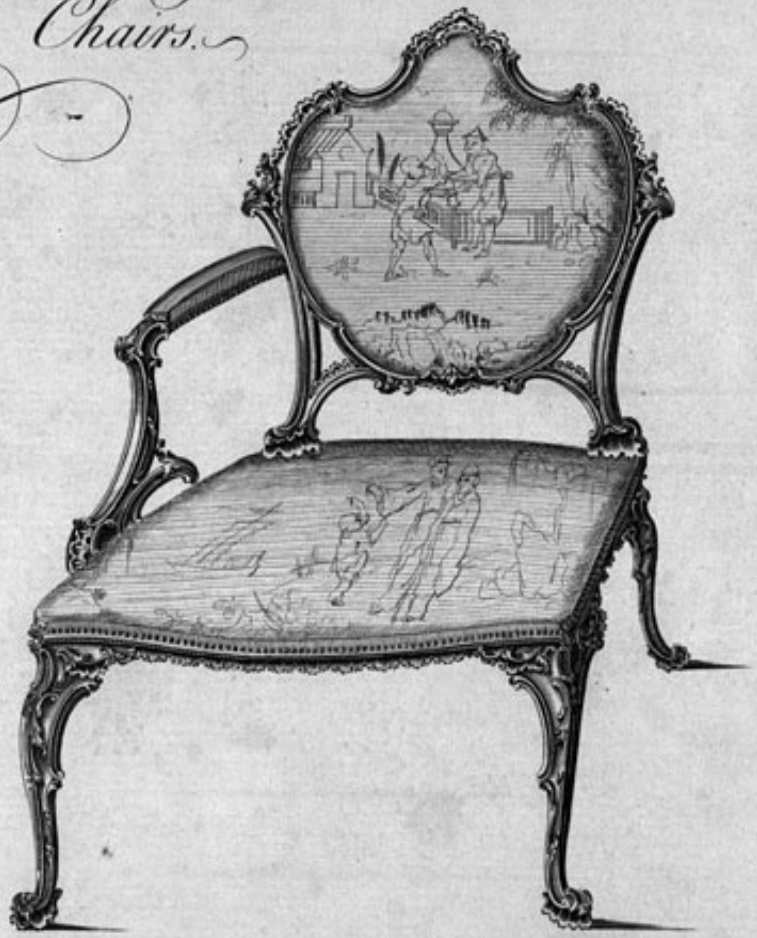
Sedie diverse

Sedie di legno di noce intagliate e scolpite

French Chairs.



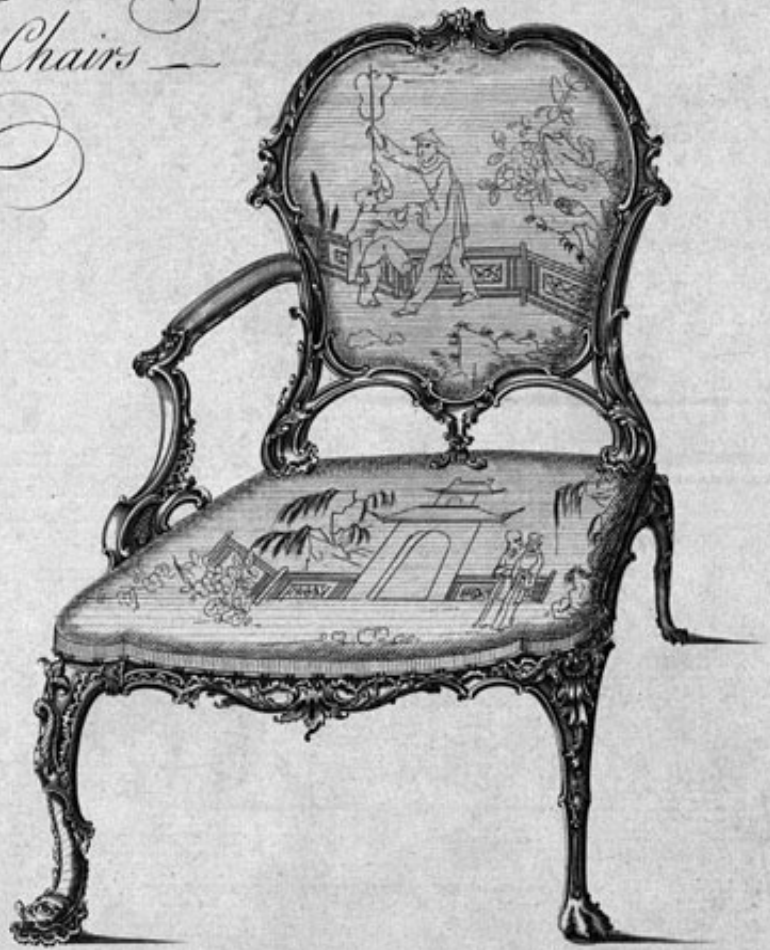


T. Chippendale inv.t et del

Pub.d according to Act of Parliam.t 1753

M.Darly sculp.

French Chairs



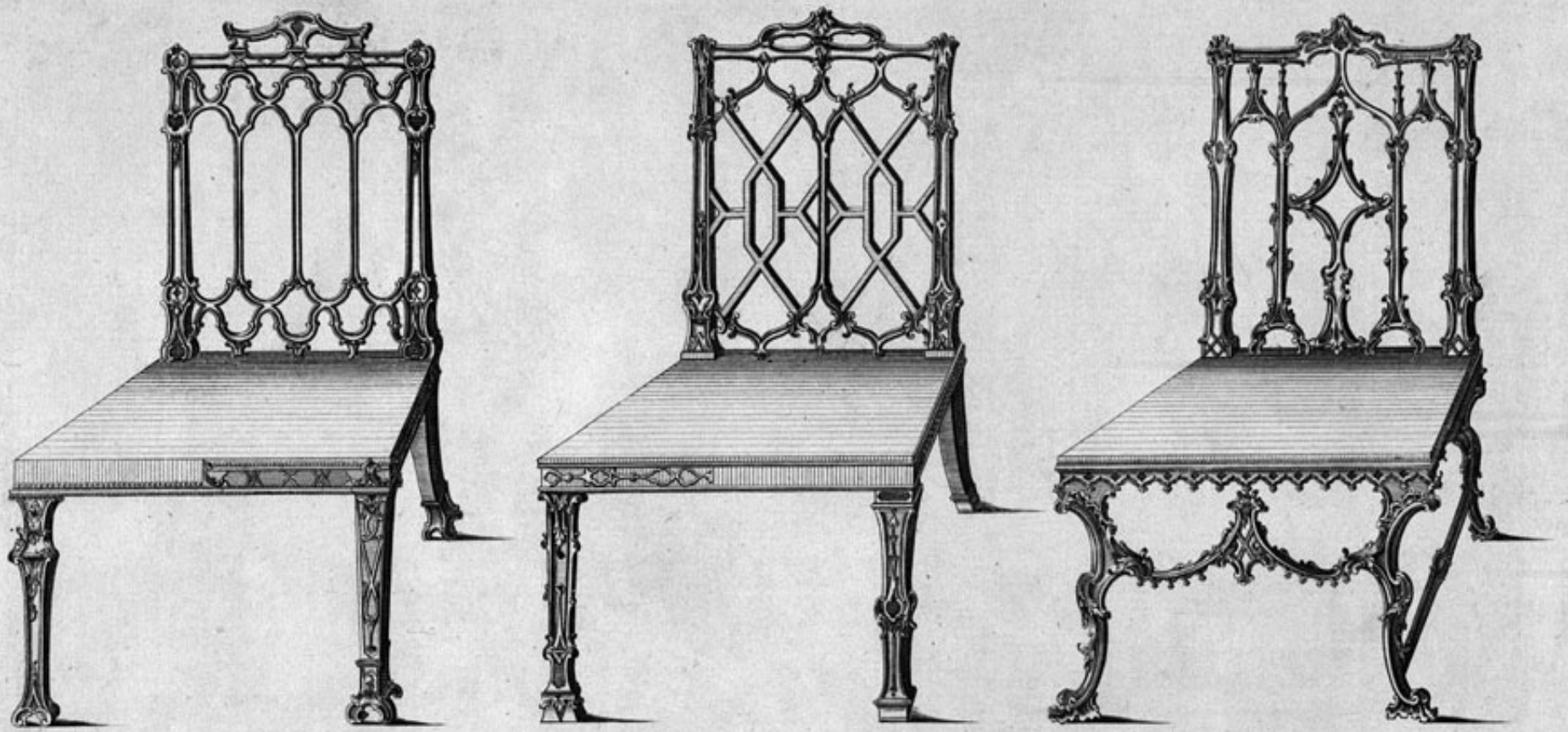
T. Chippendale inv.t et del.

Pub. according to Act of Parliam.t 1753

Darly sculp.

N.° XXI

Gothick Chairs.



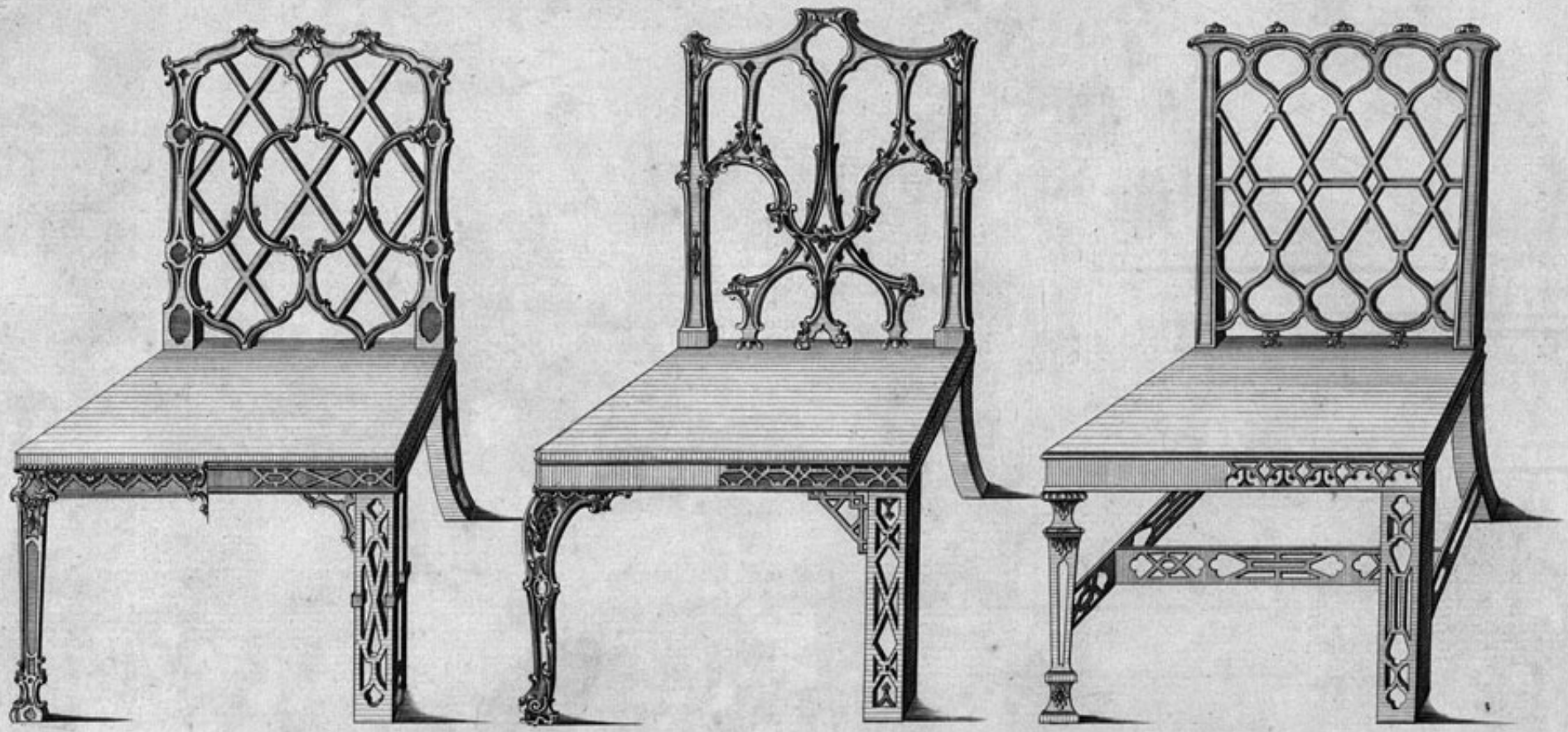
T. Chippendale inv.t et delin.

Published according to Act of Parliament.

M. Darly Sculp.

N.o XXII

Gothick Chairs.



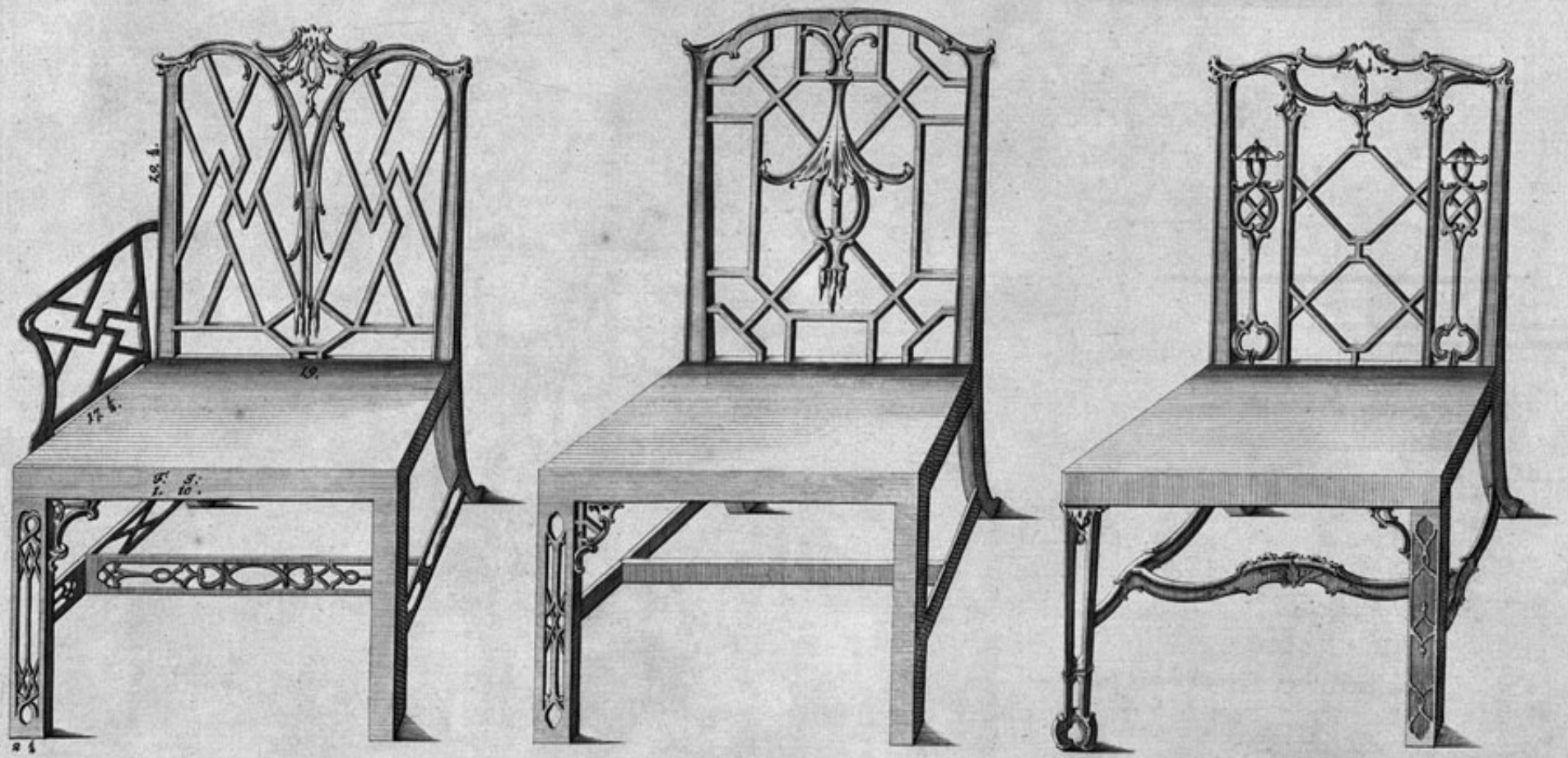
T. Chippendale inv.et delin.

Published according to Act of Parliament

M. Darly Sculp.

N.° XXIII .

Chinese Chairs .



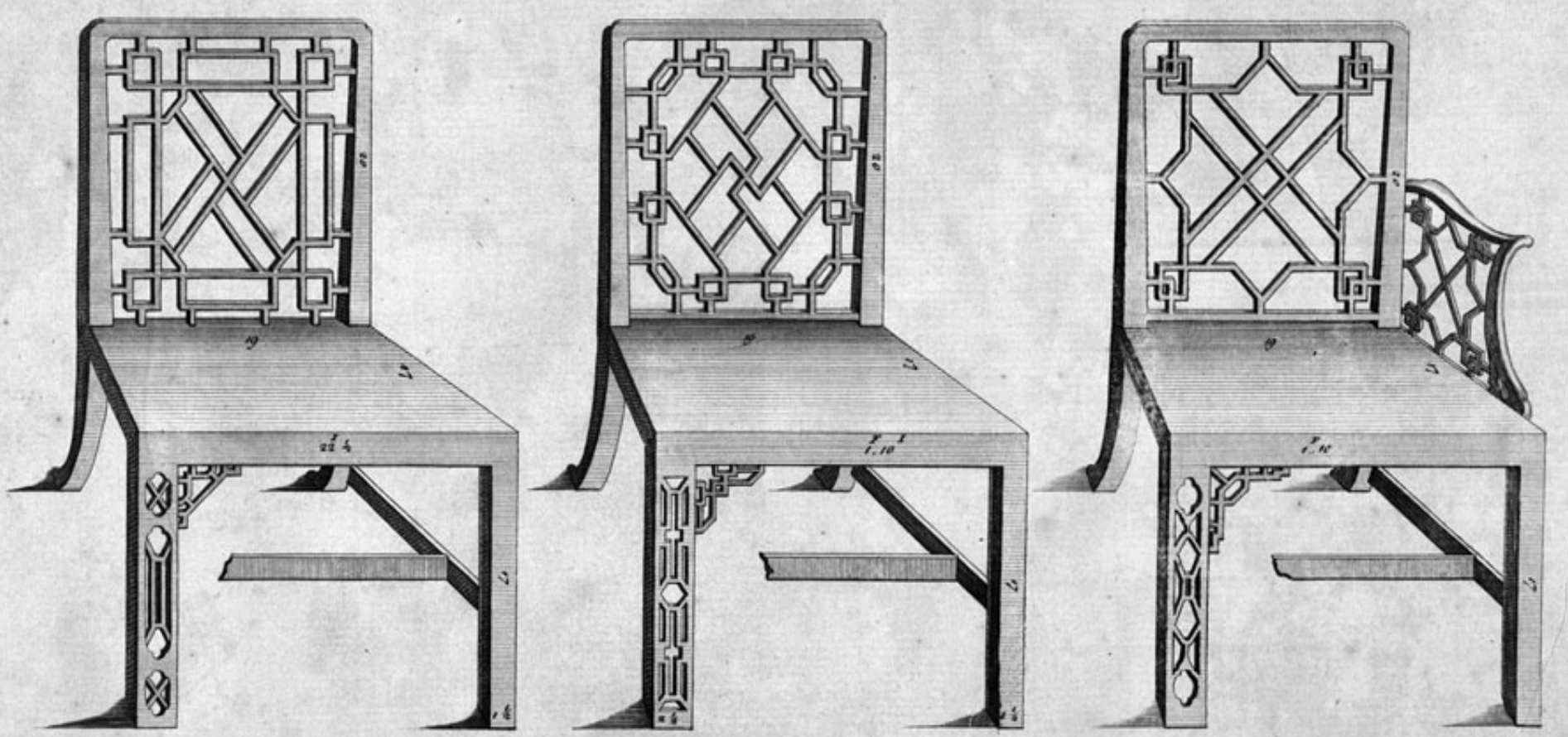
T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1758

MDarly sculp.t

N.° XXIV

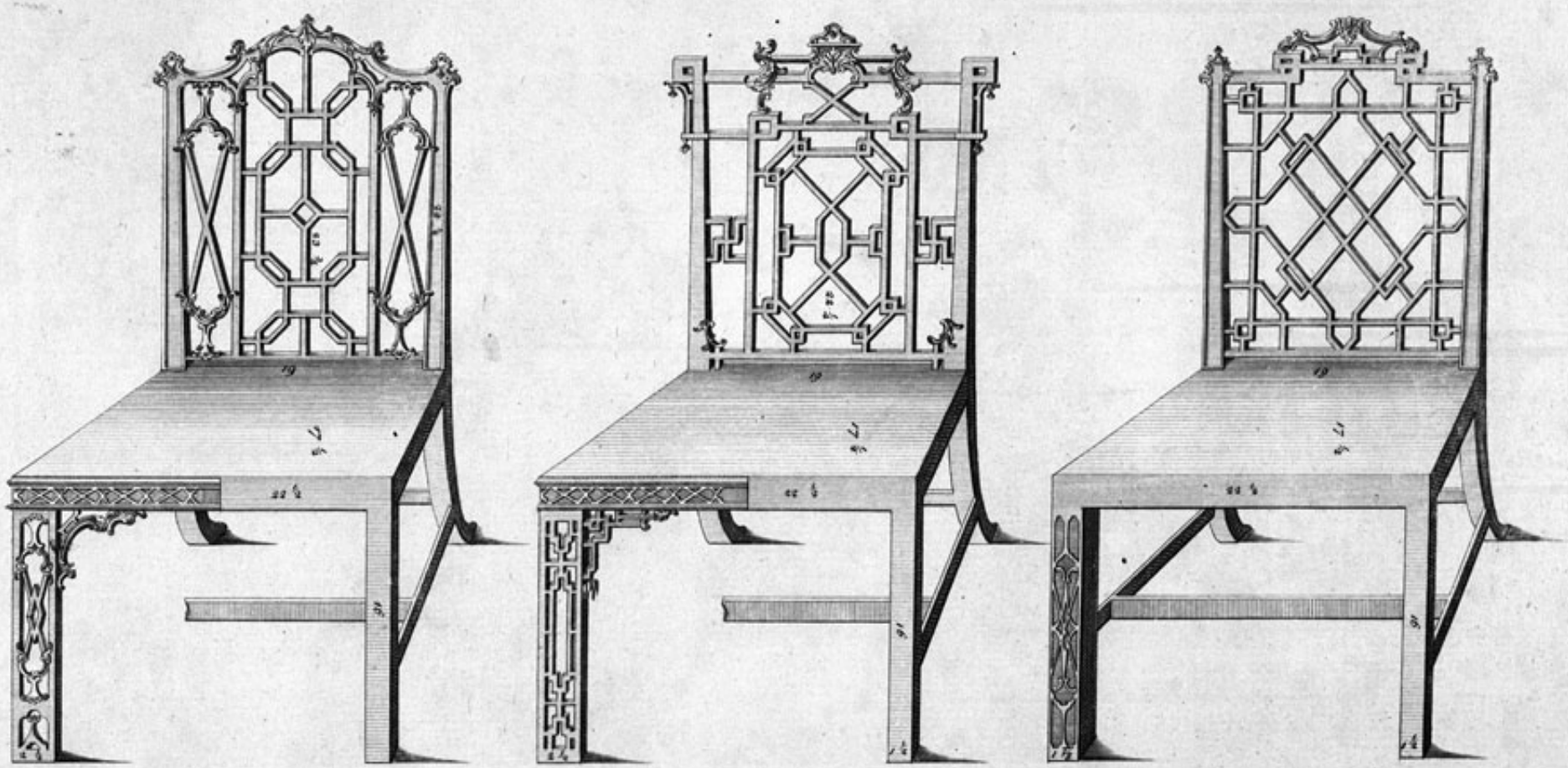
Chinese Chairs.



T. Chippendale inv. et delin. *Published According to Act of Parliament* *M. Darly Sculp.*

N.° XXV

Chinese Chairs.



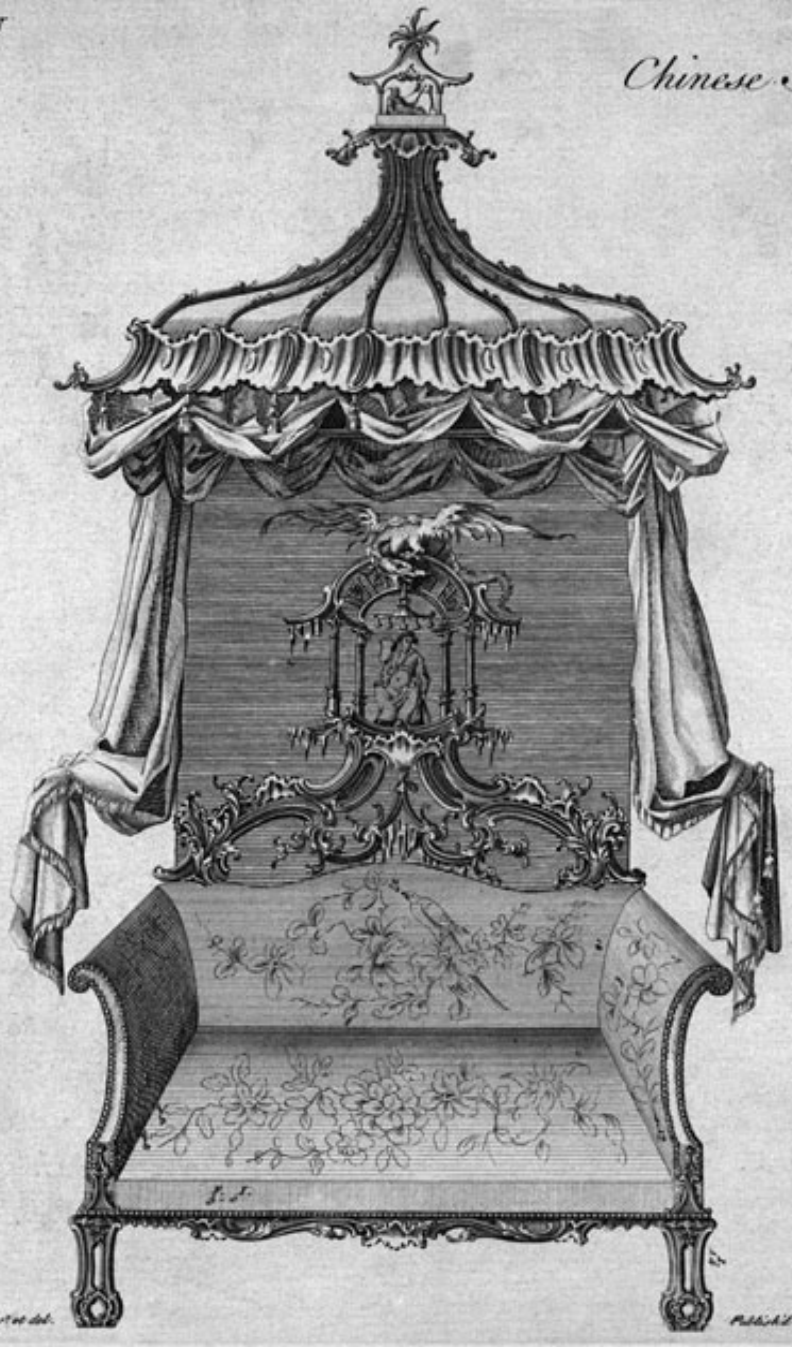
T. Chippendale inv. et delin.

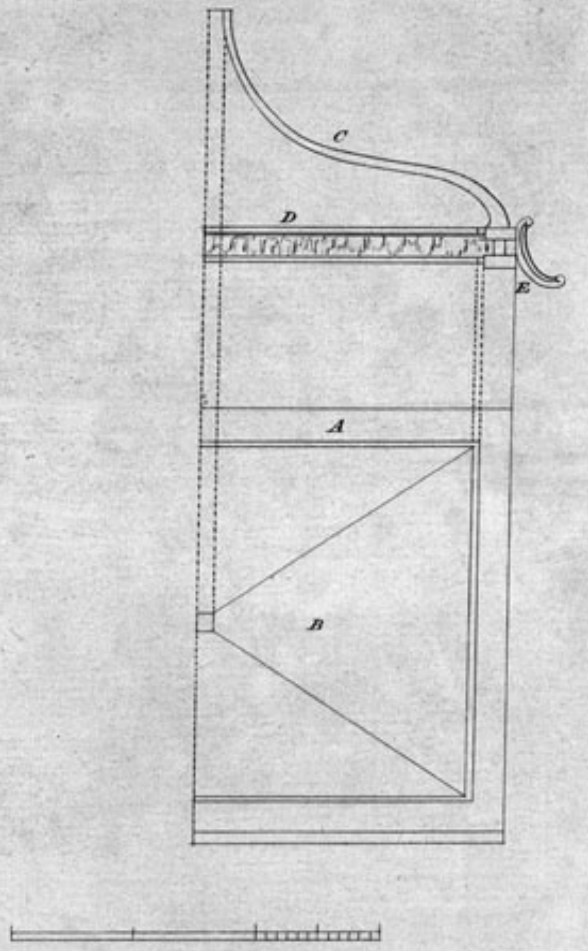
Published According to Act of Parliament

M. Darly Sculp.

N° XXV

Chinese Sopha.





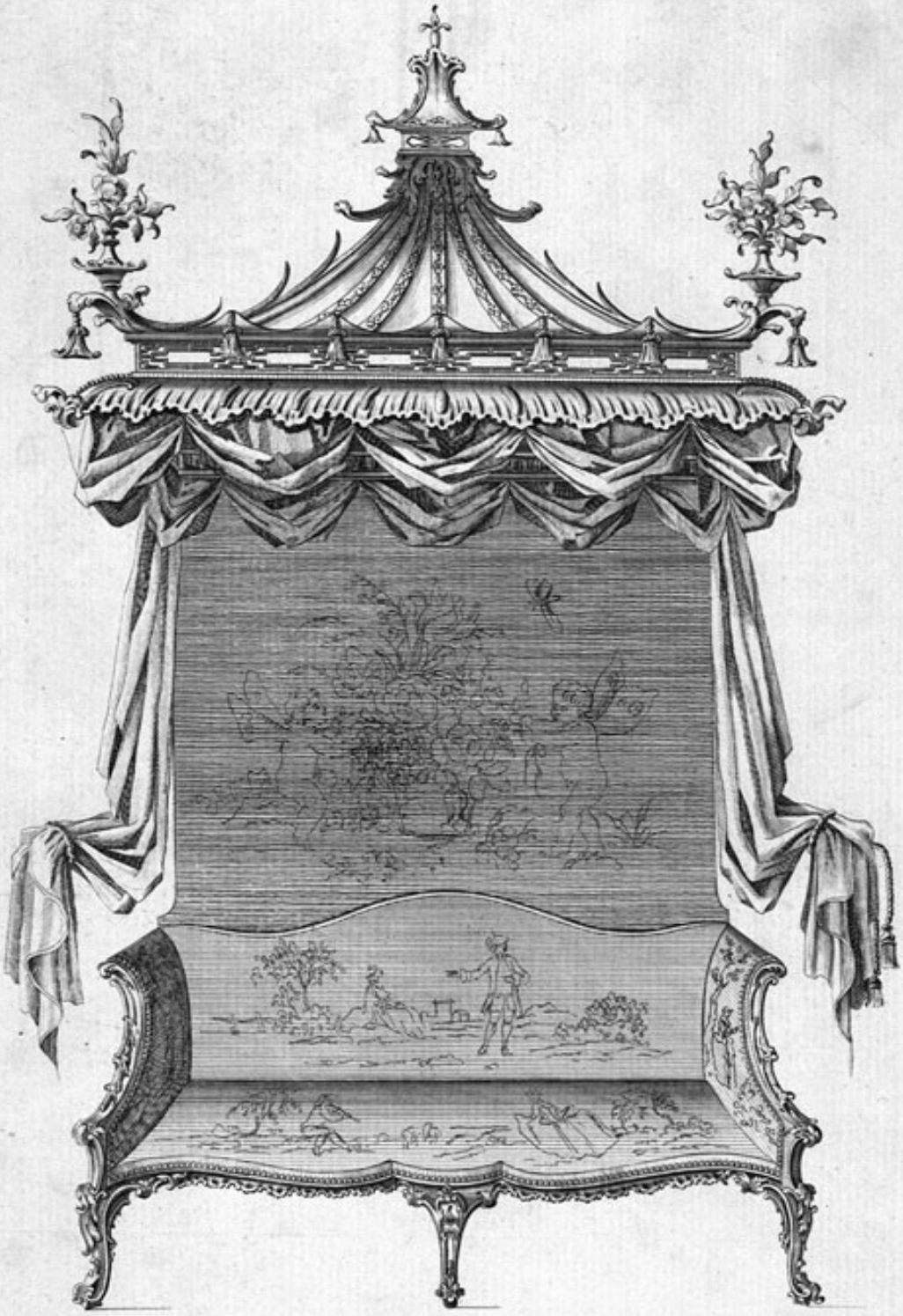
T. Chippendale invent et del.

Publish'd according to Act of Parliament

M. Darly Sculp.

N° XXVI

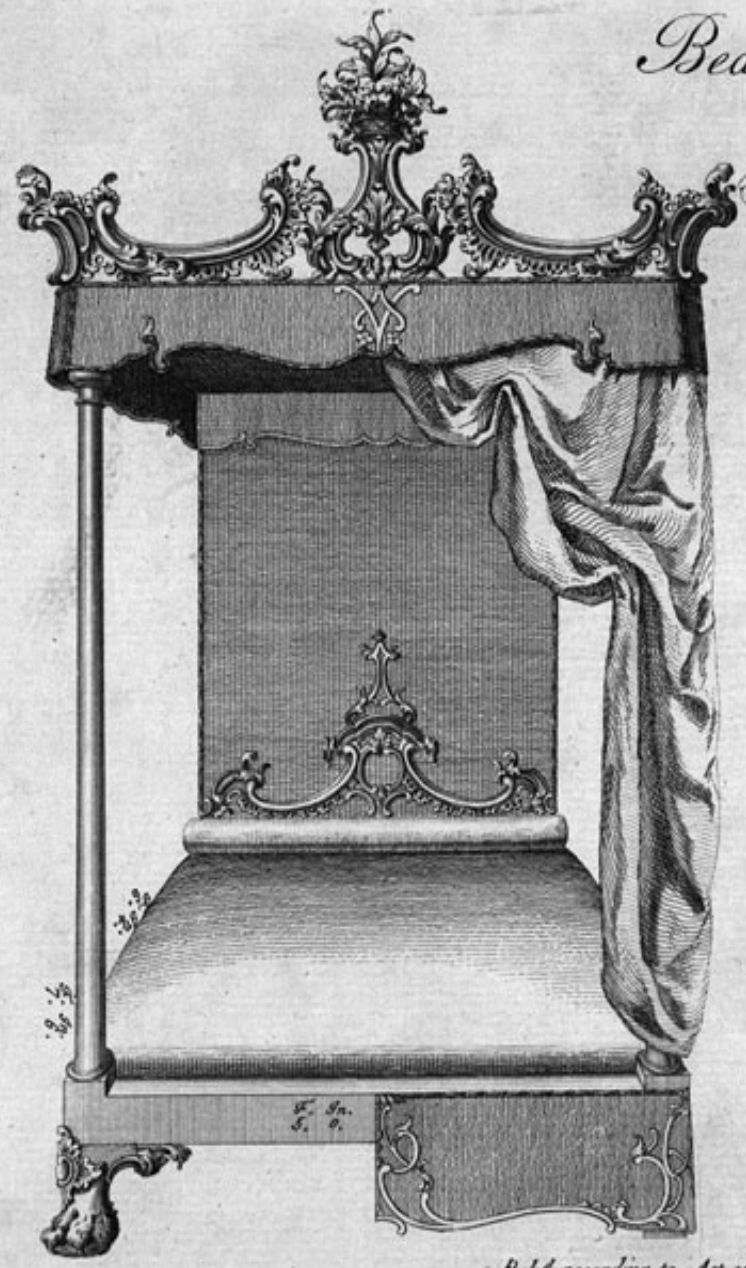
Chinese Sopha.



Chippendale inv.t et del. *Published according to Act of Parliament* *M. Darly Sculp.*

N.° XXVII

Bed.



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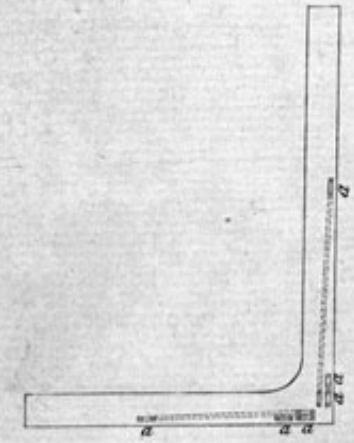


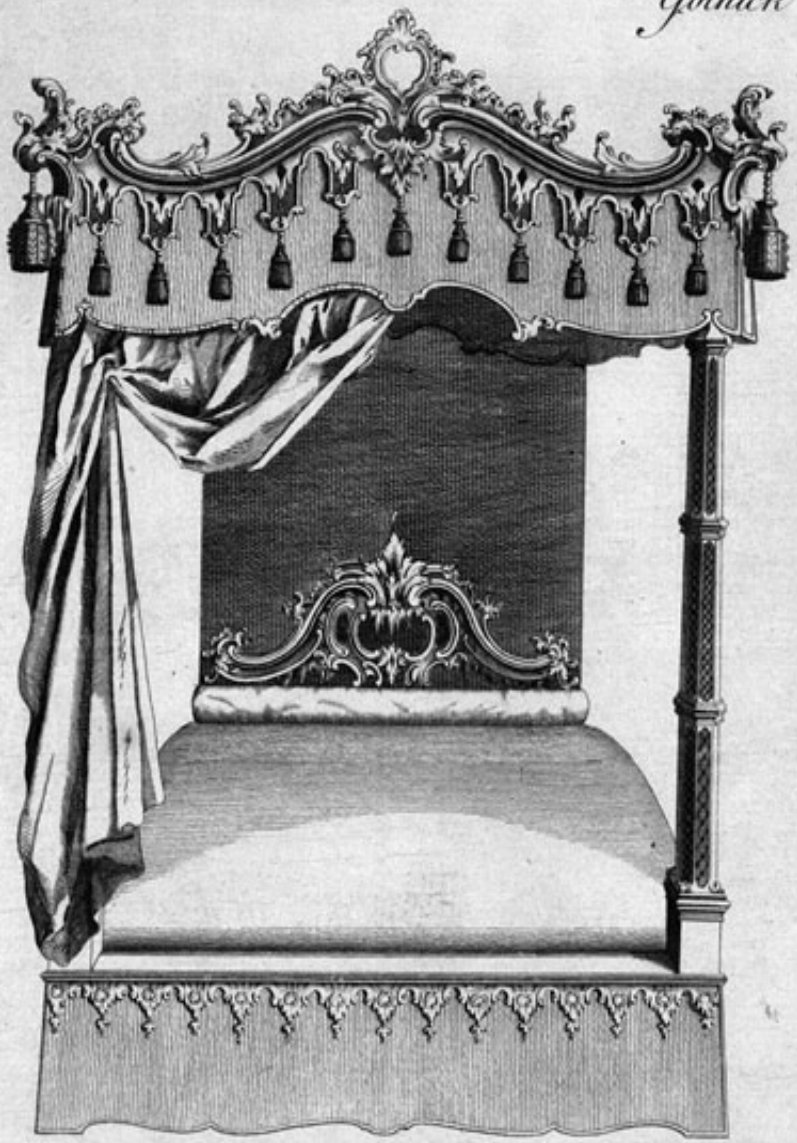
T. Chippendale inv.t et del.t

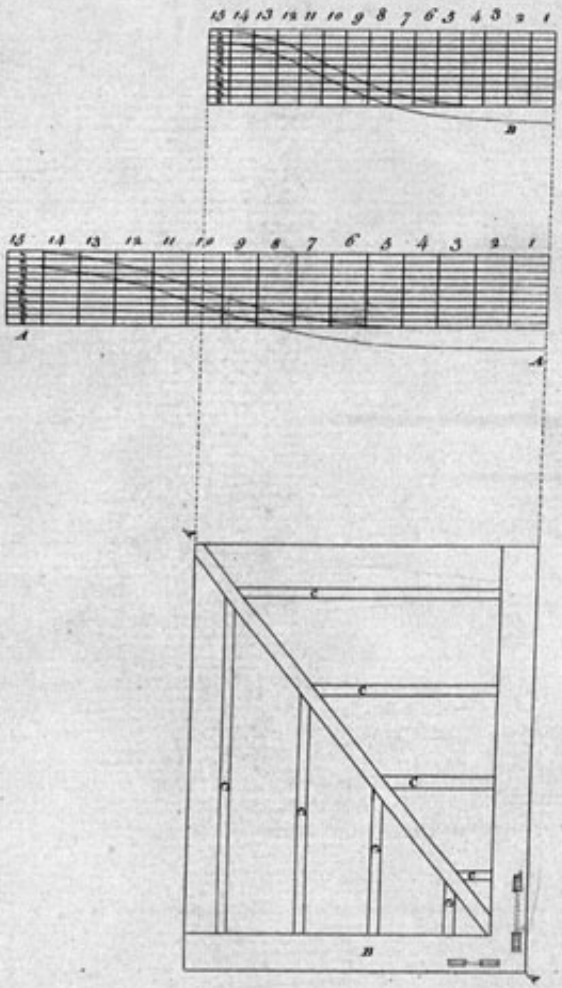
Pub.d according to Act of Parliam.t 1753.

S. I. Muller Sculpt.

N°XXVIII.

Gothick Bed





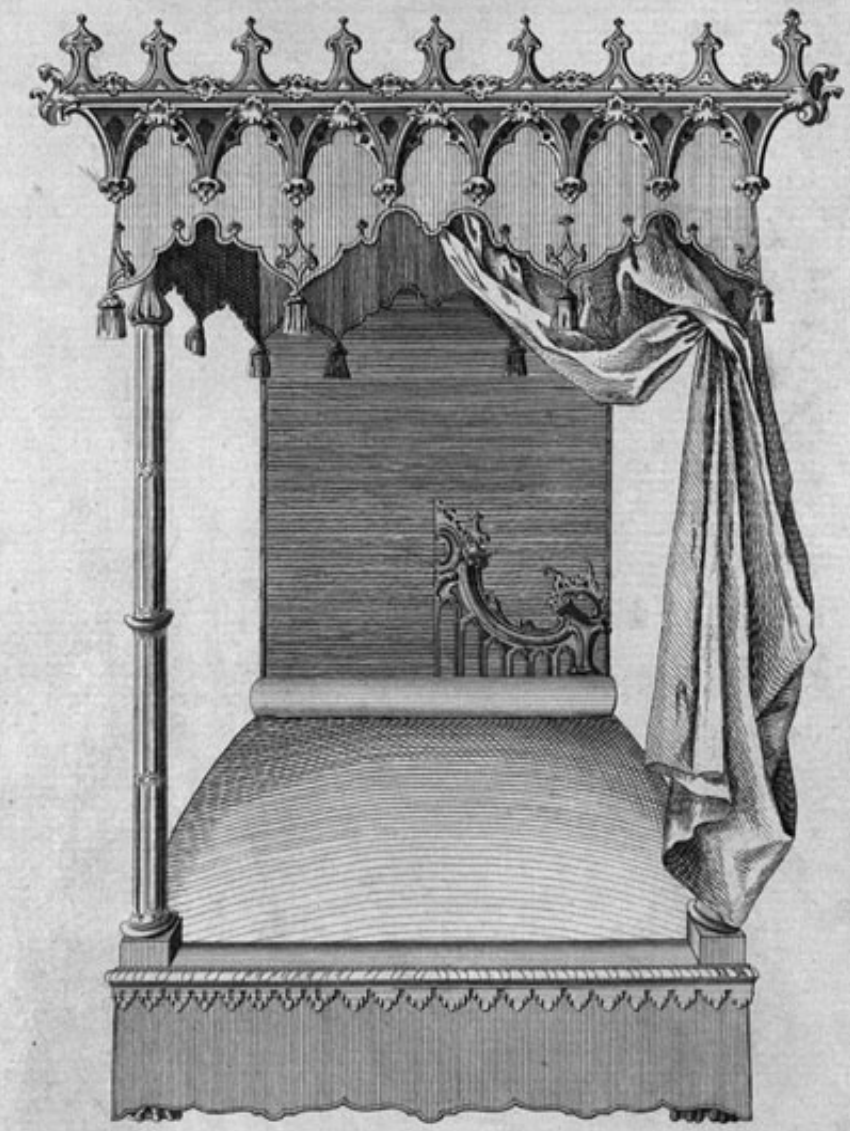
T. Chippendale inv.t et del.

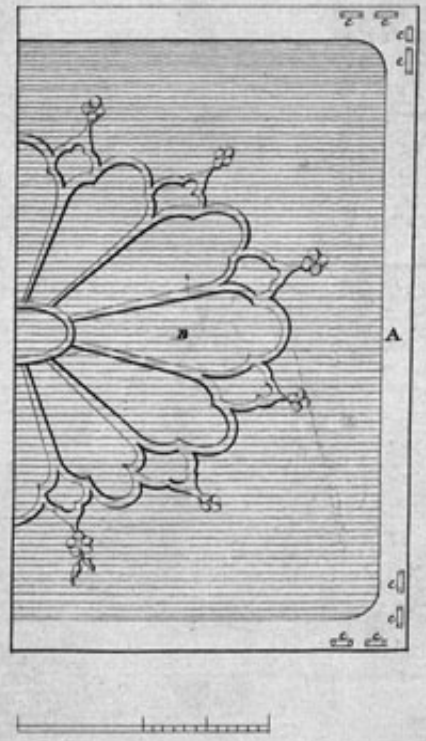
Published according to Act of Parliament

I. S. Müller Sculp.

N°XXIX

Gothick Bed.





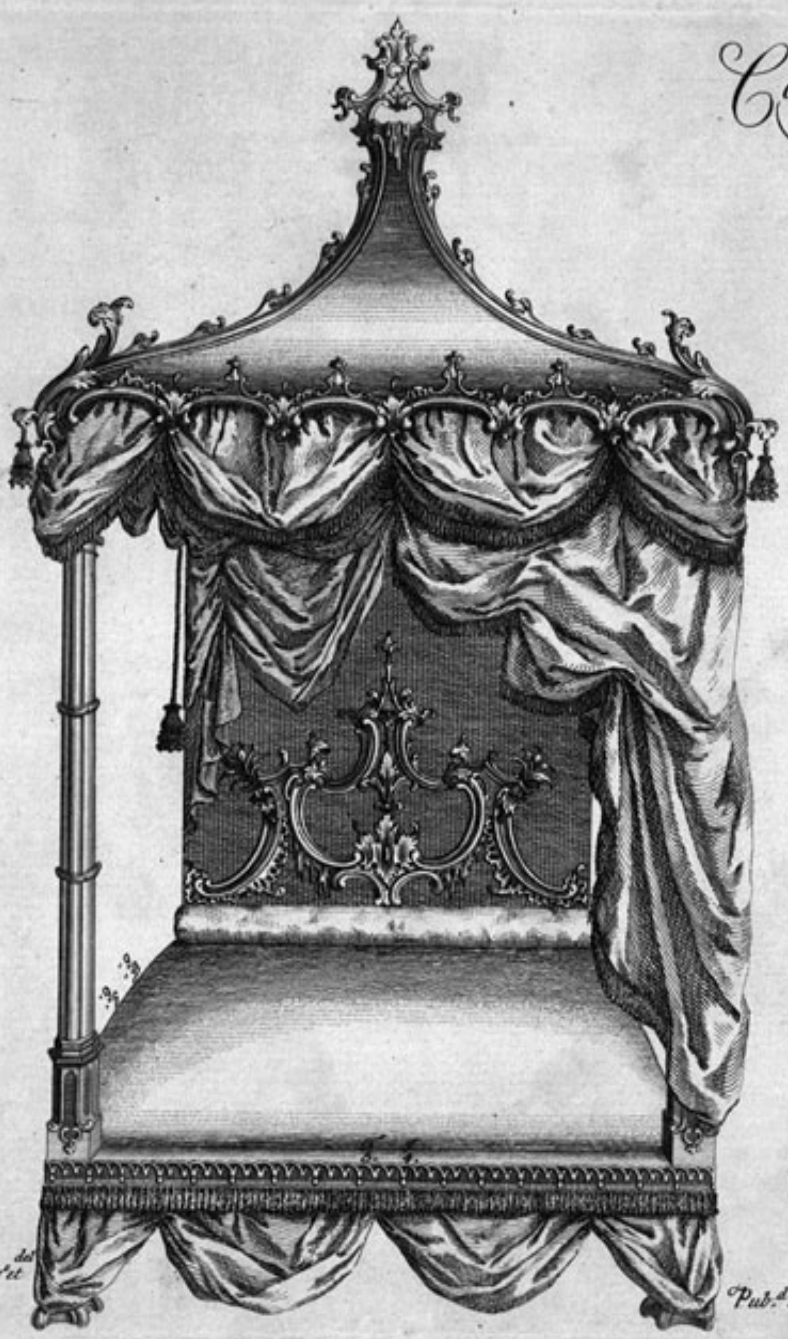
T. Chippendale inv.t et del.

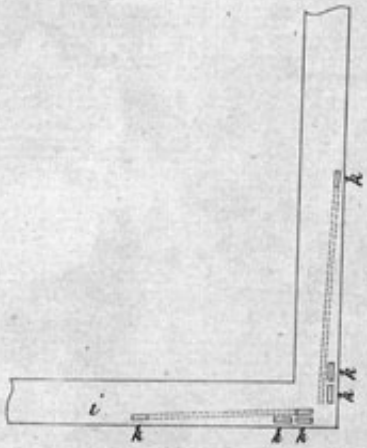
Publish'd according to Act of Parliament

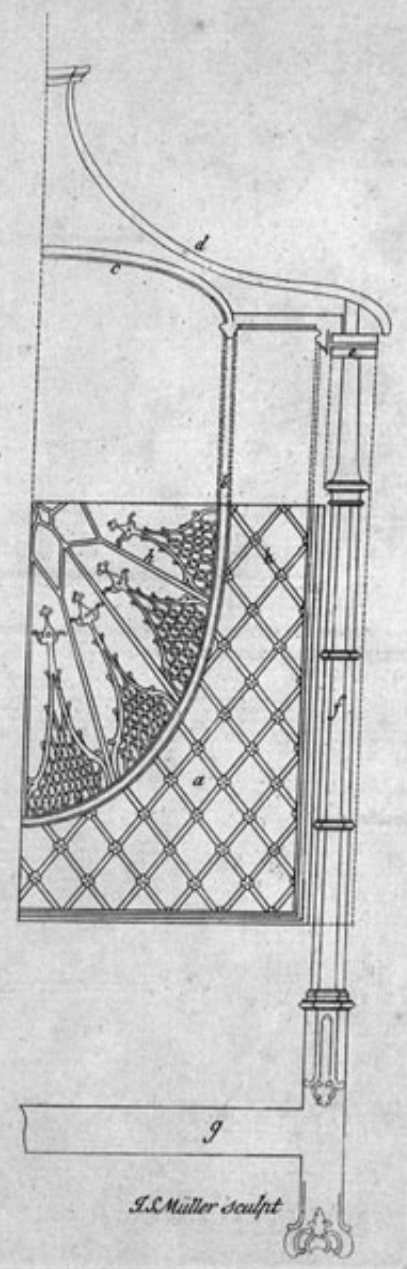
M. Darly Sculp.

N° XXX.

Canopy Bed







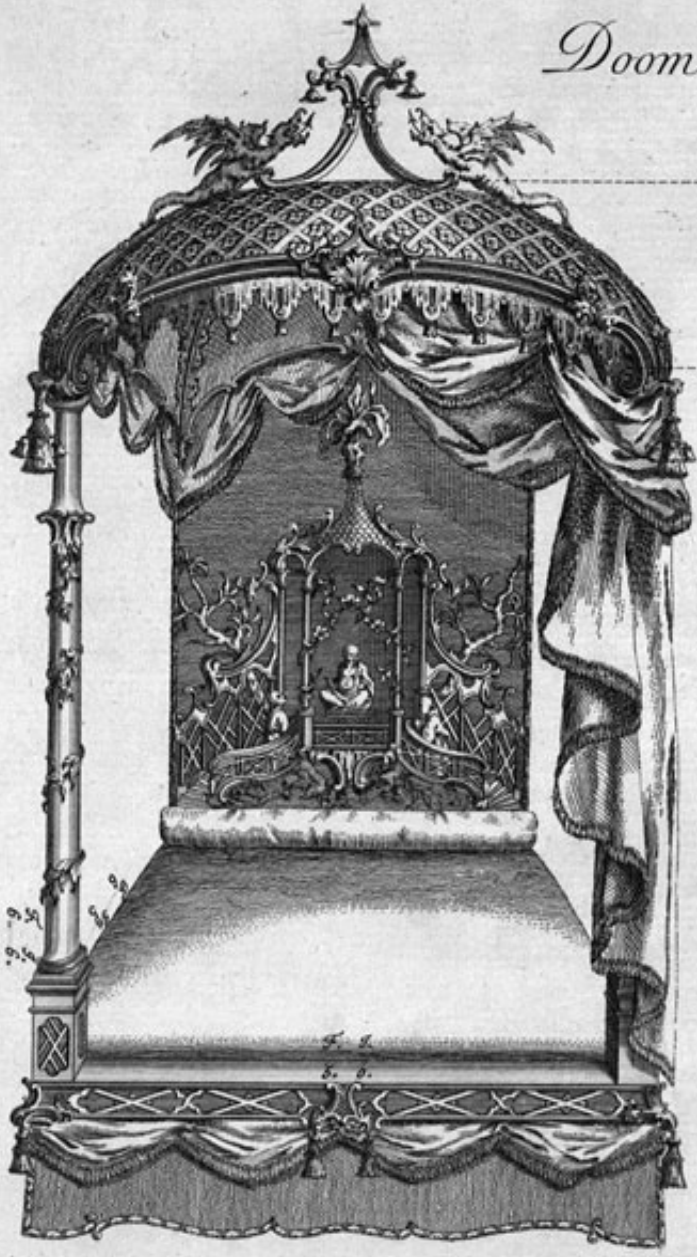
T. Chippendale inv.t et del.t

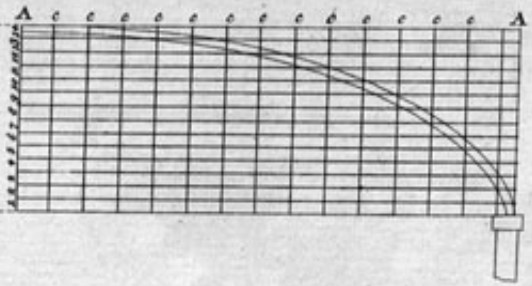
Pub.d according to Act of Parliam.t 1753.

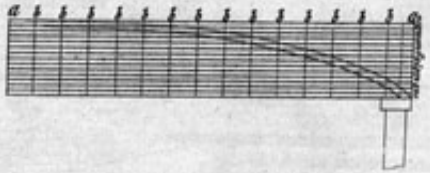
I.S. Müller sculpt

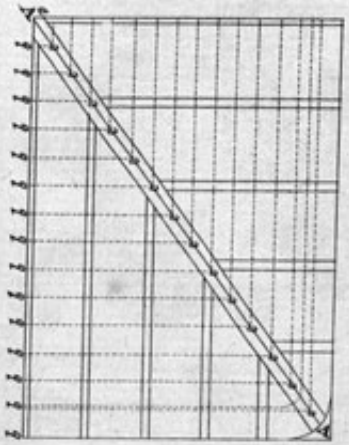
N.° XXXI.

Doom Bed









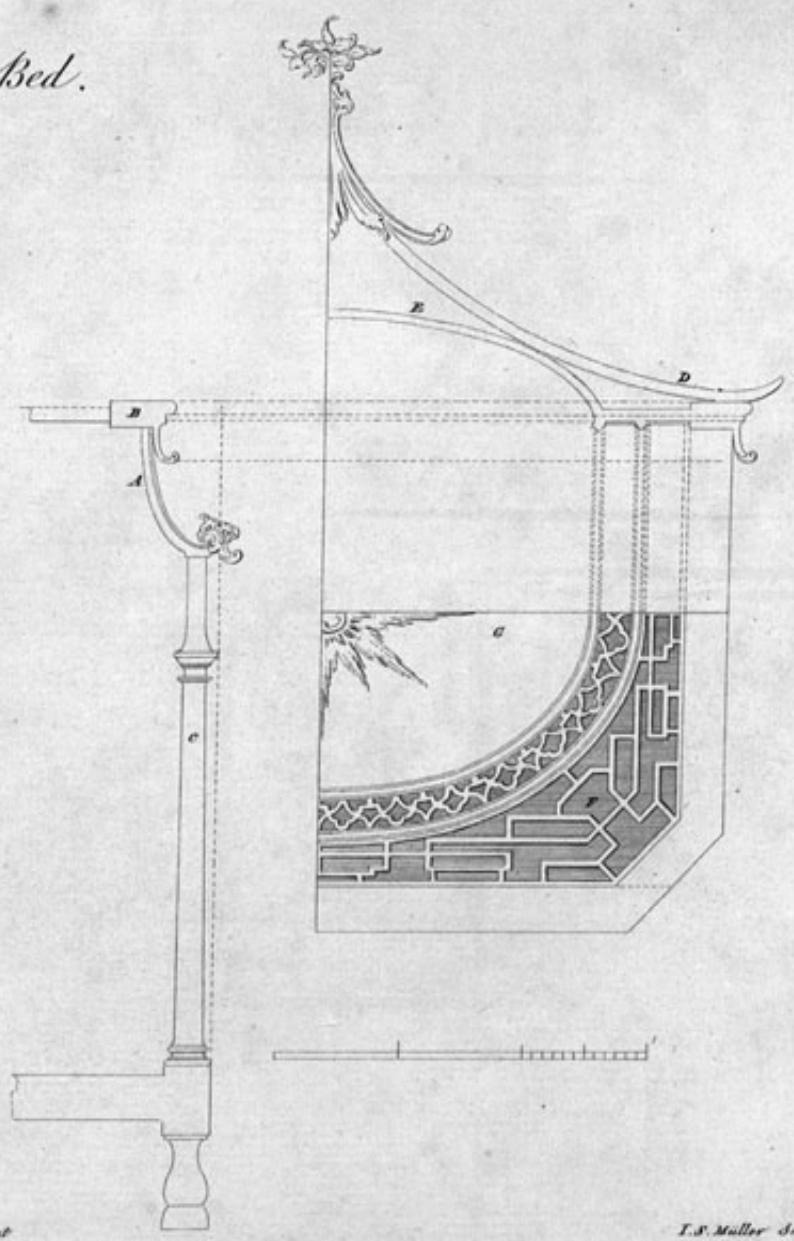
T. Chippendale inv.t et del.

Published according to Act of Parliam.t 1758.

I. S. Müller Sculpt.

N°XXXII

Chinese Bed.



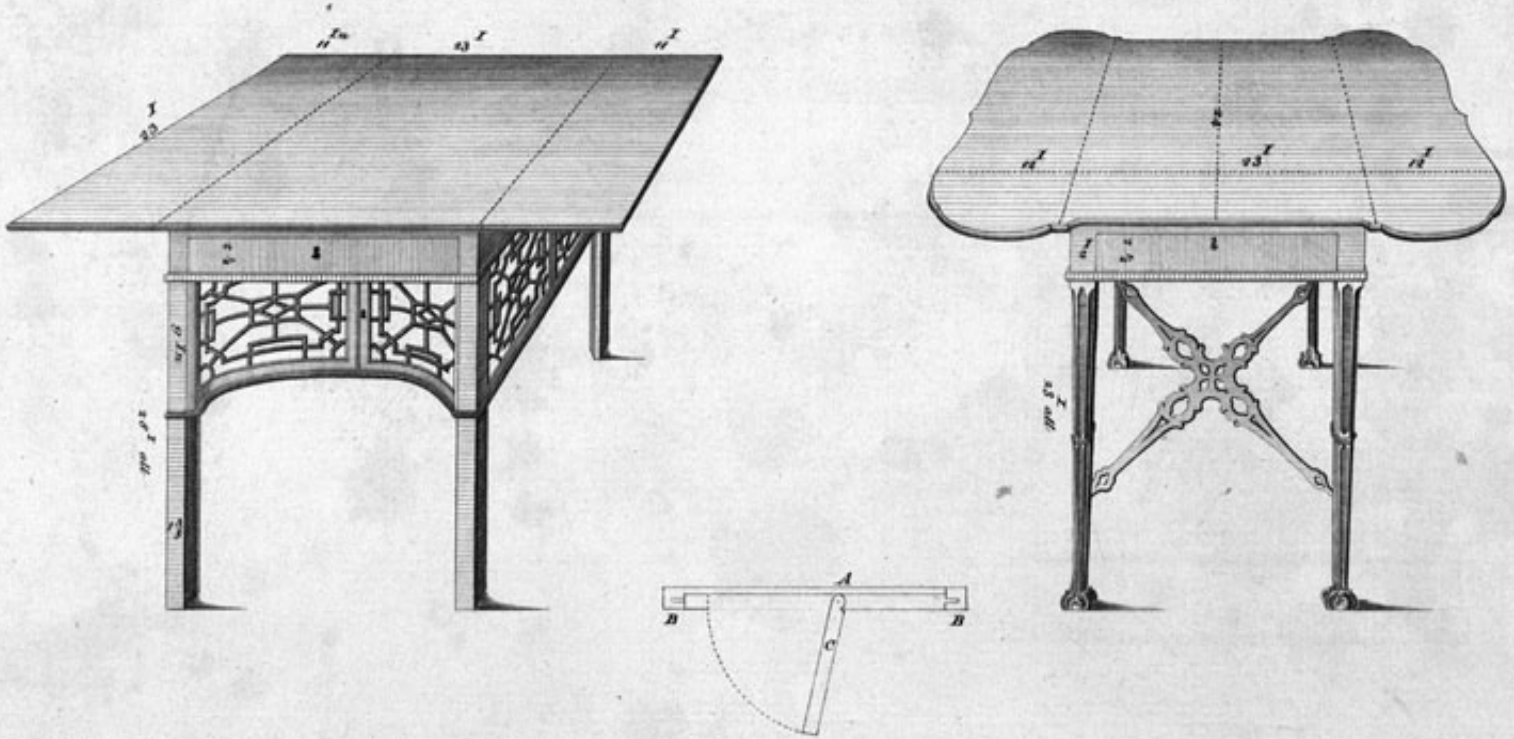
T. Chippendale inv.t et del.

Published according to Act of Parliament

I.S. Muller Sculp.

N°XXXIII

Breakfast Tables.



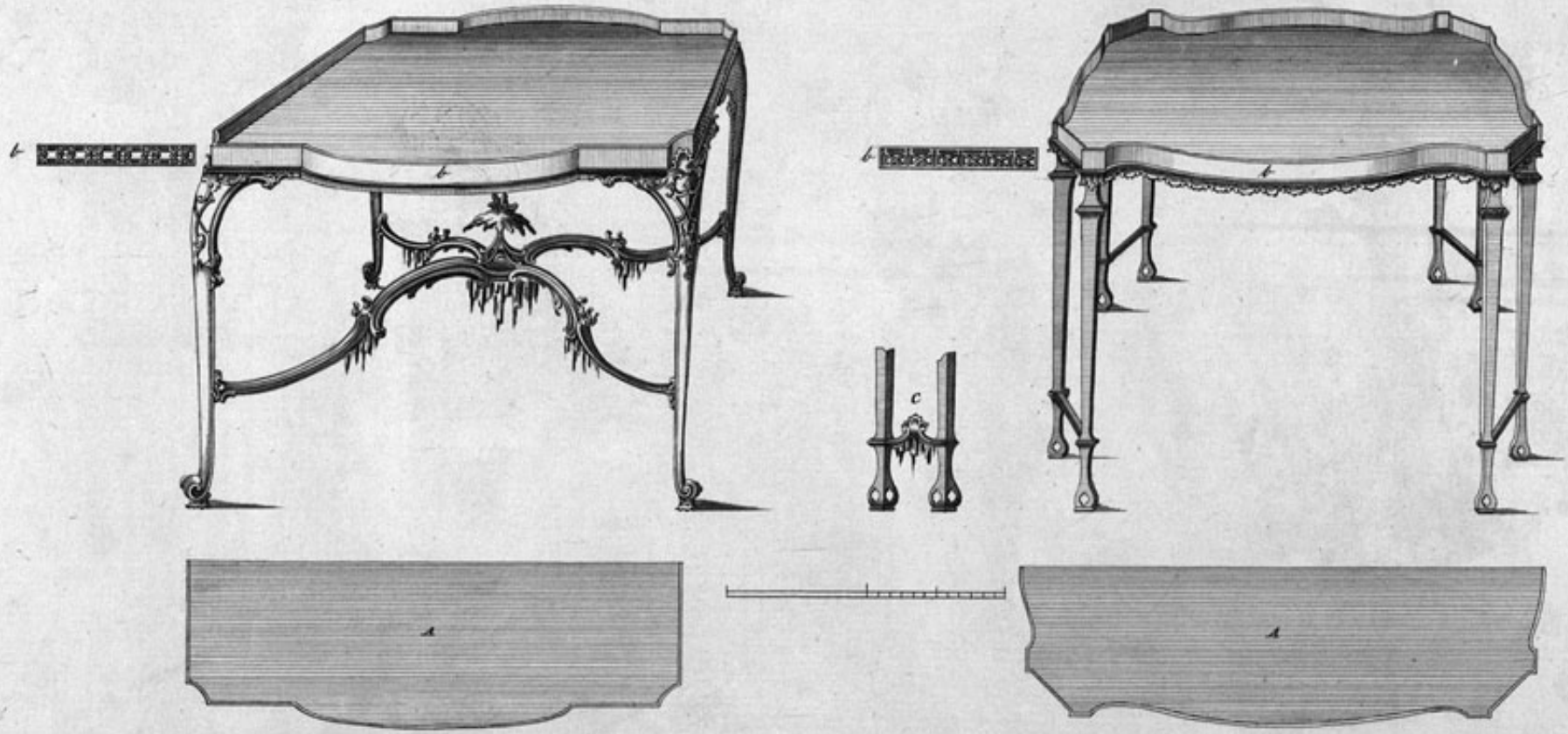
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.

N°. XXXIIII.

China Tables.



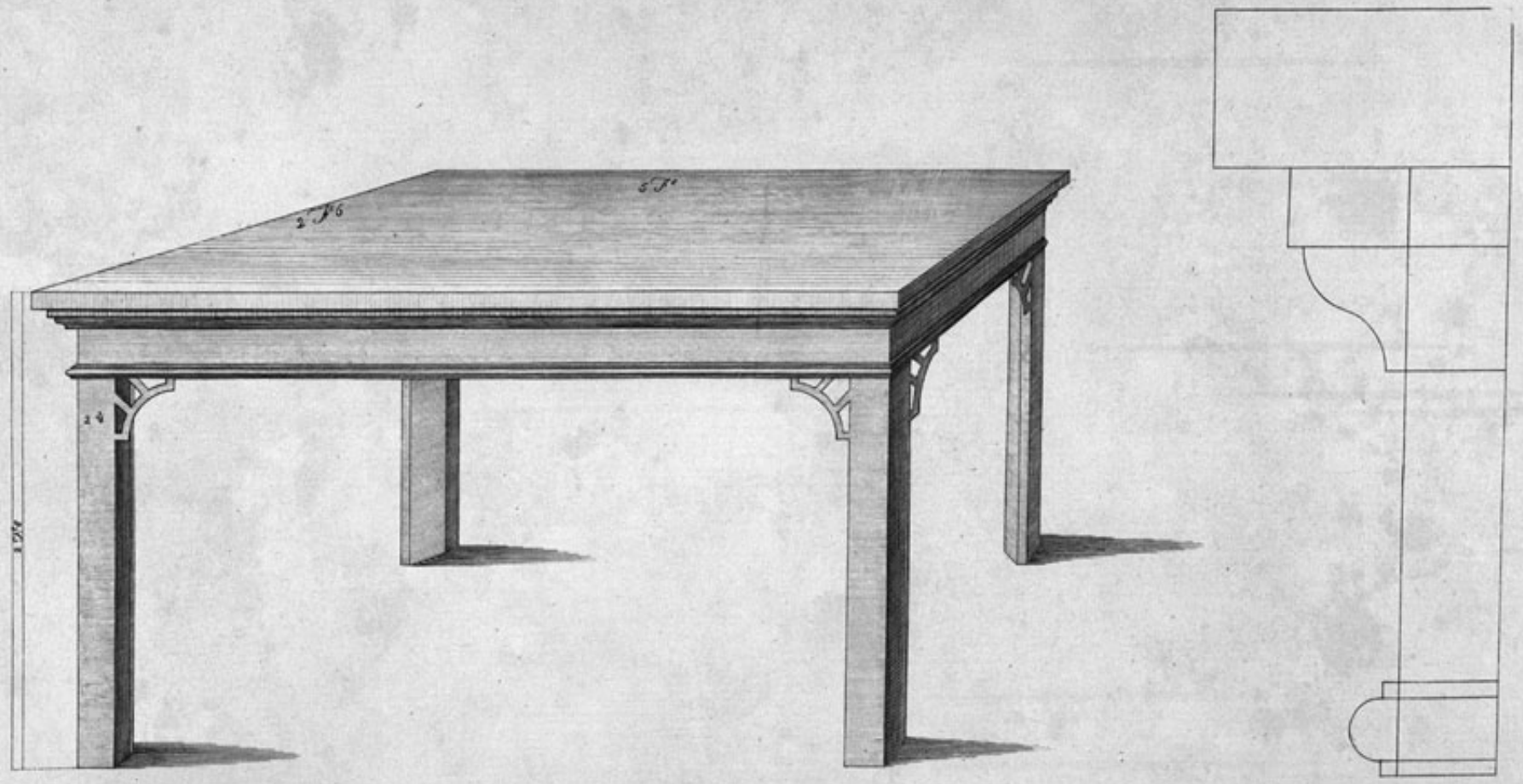
T. Chippendale invt et del.

Published according to Act of Parliament

M. Darly Sculp.

N.° XXXV.

Sideboard Table.

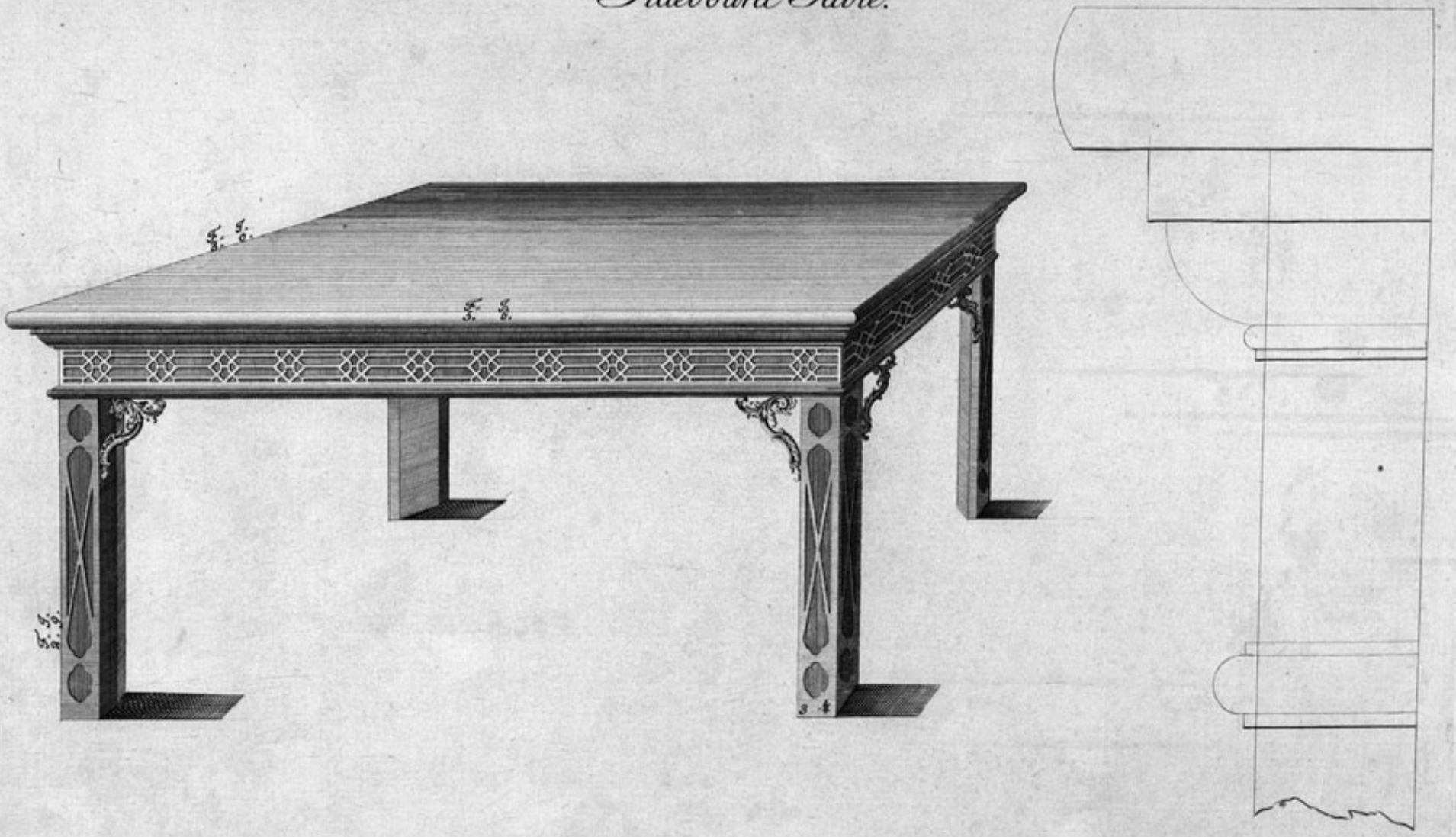


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753

N.° XXXVI.

Sideboard Table.

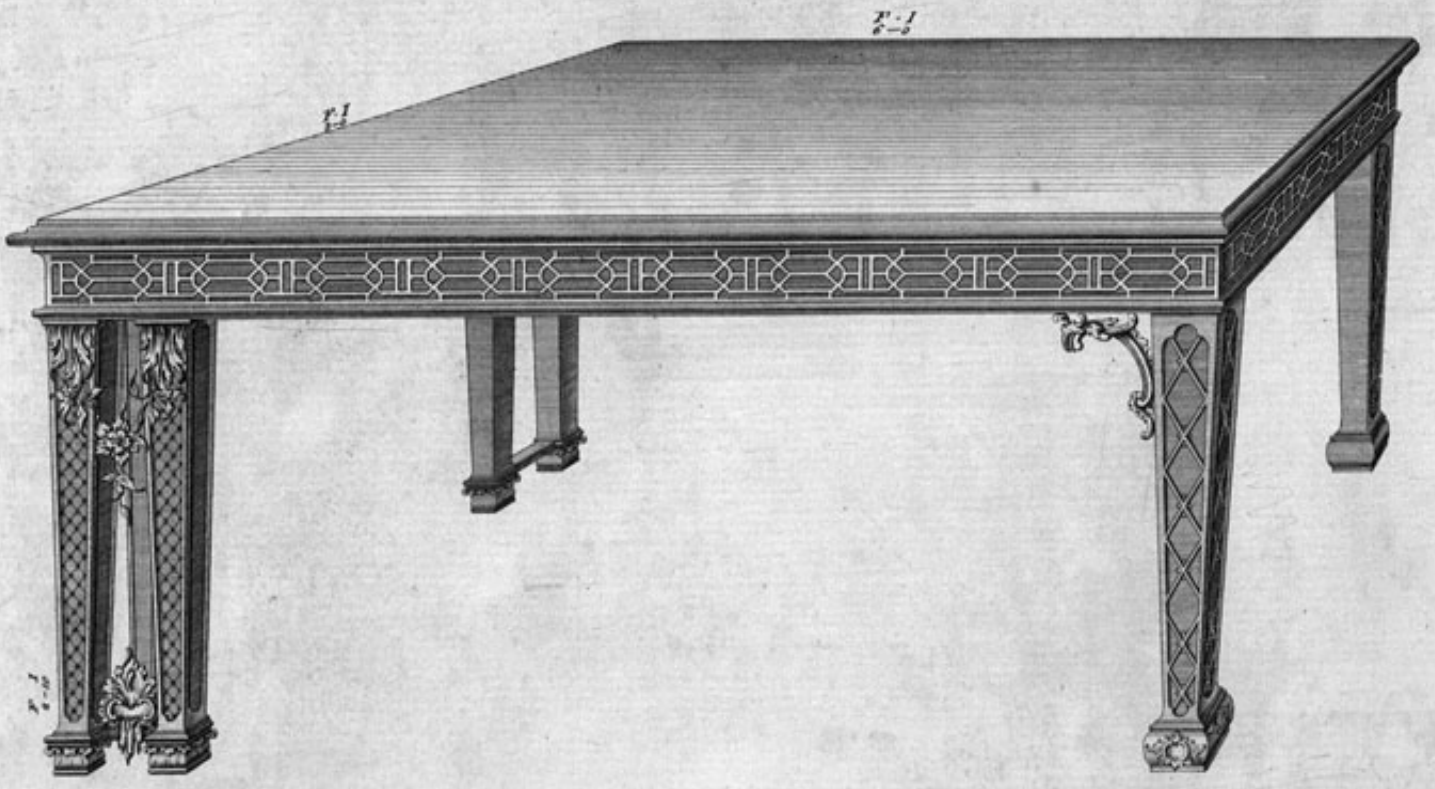


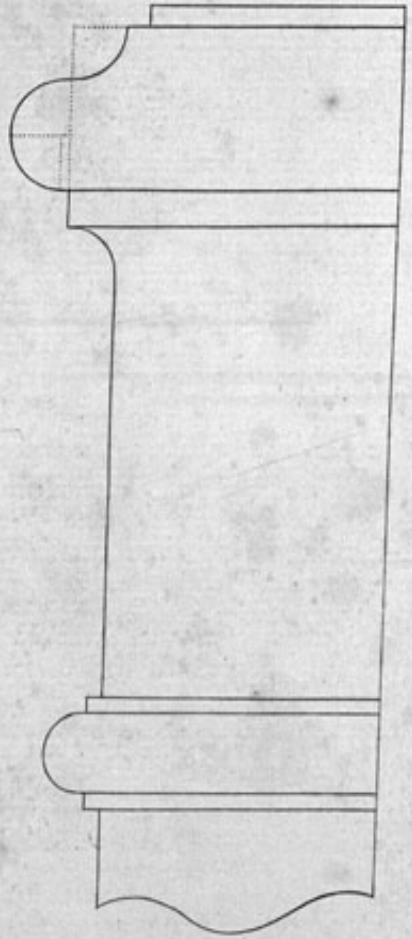
T. Chippendale inv.t et del.

Publish'd according to Act of Parliament. 1755.

Darly sculp.t

Side Board Table

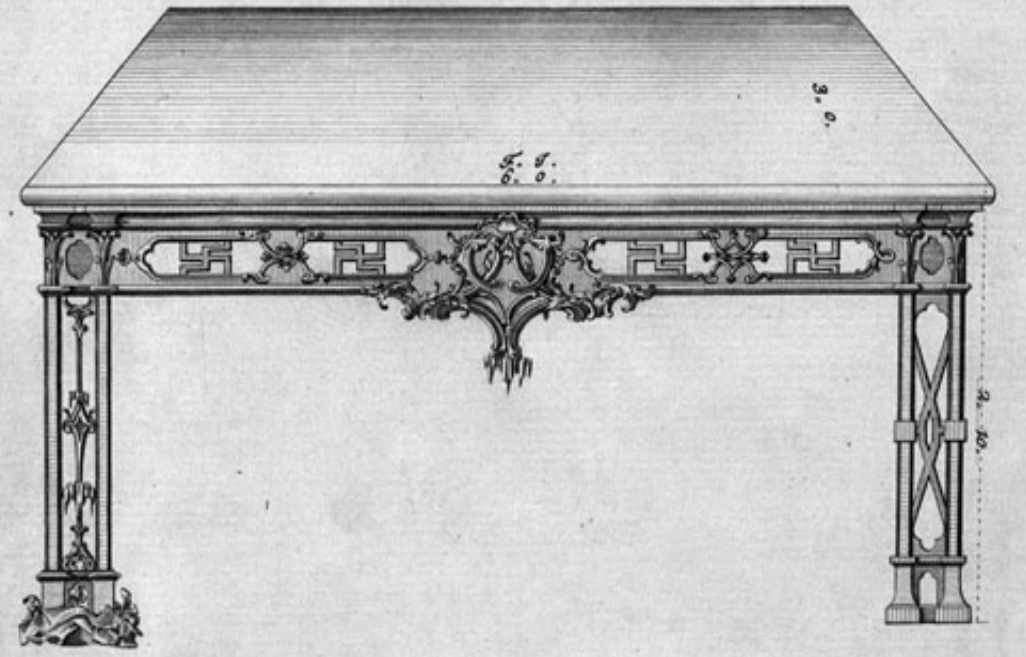


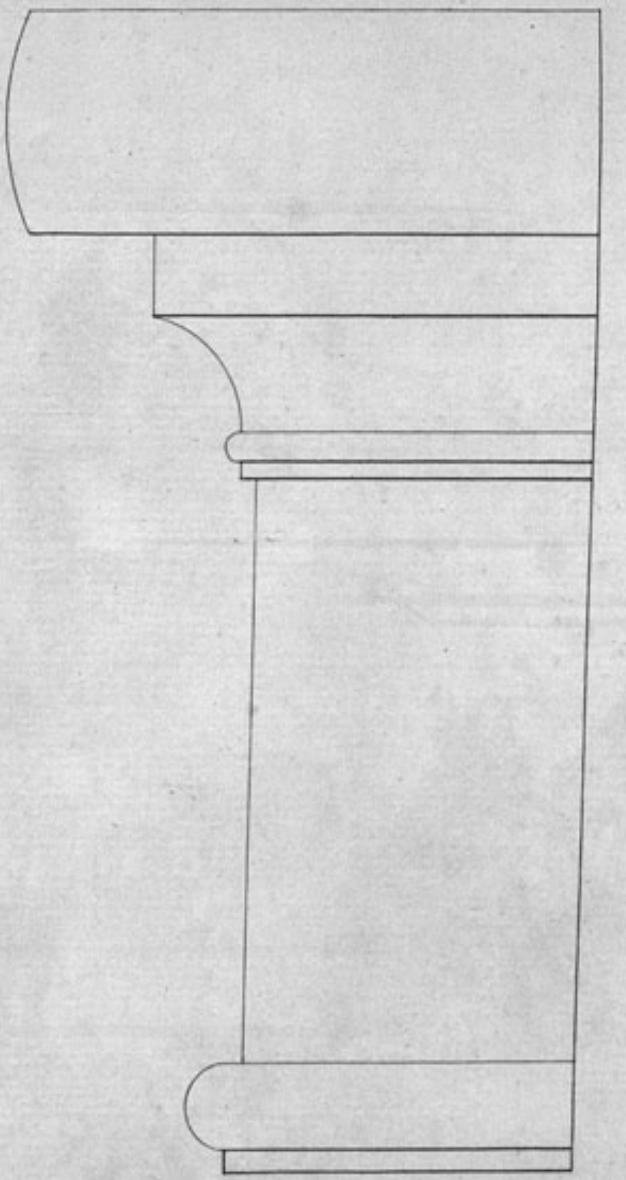


T. Chippendale inv. et del. Pub. according to Act of Parliam. 1753. I.S. Müller sculp.

N° XXXVIII.

Sideboard Table





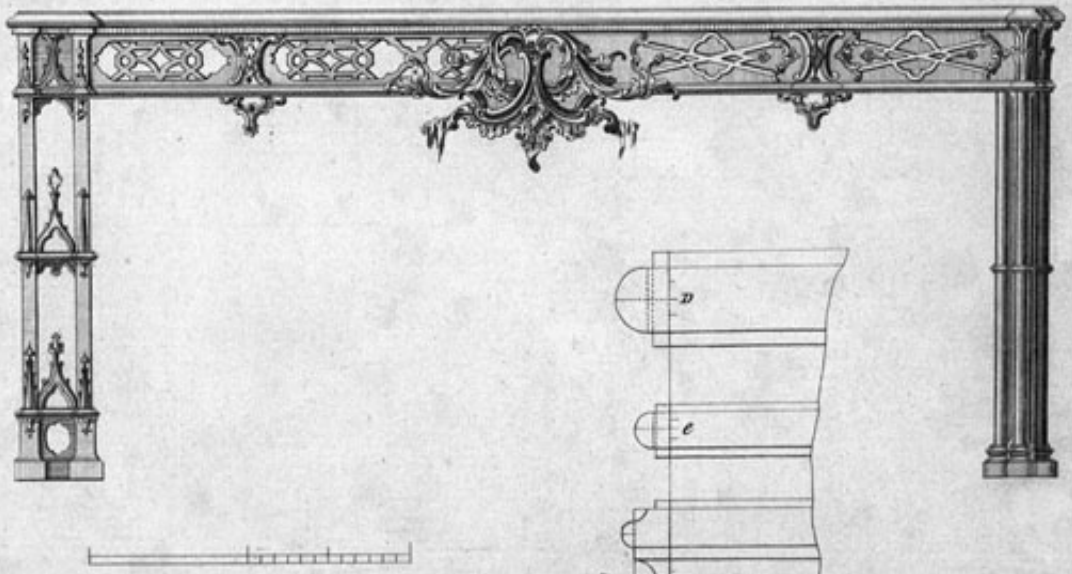
T. Chippendale inv.t et del.

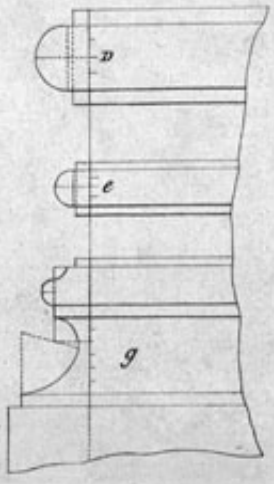
Pub.d according to Act of Parliam.t 1753.

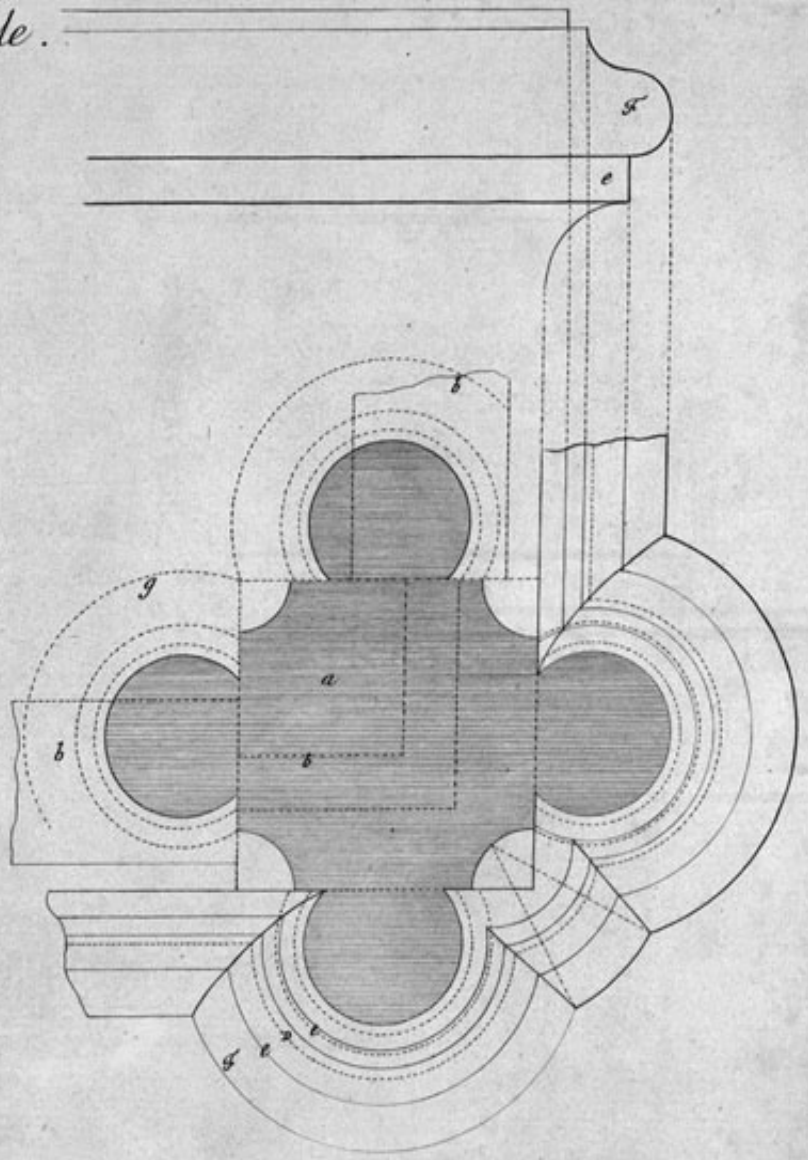
M Darly sculpt.

N.° XXXIX.

Sideboard Table.





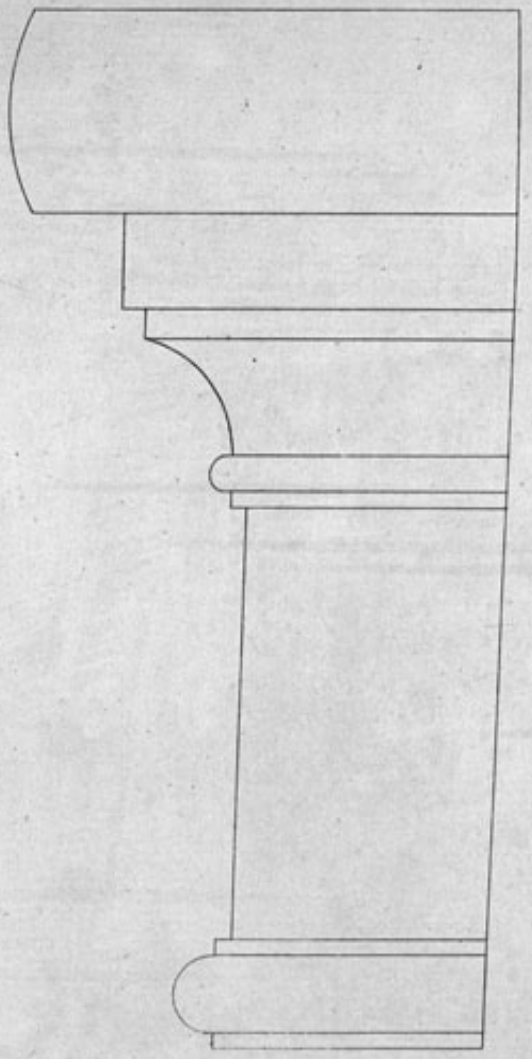


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

M Darly Sculp.t

Side Board Table



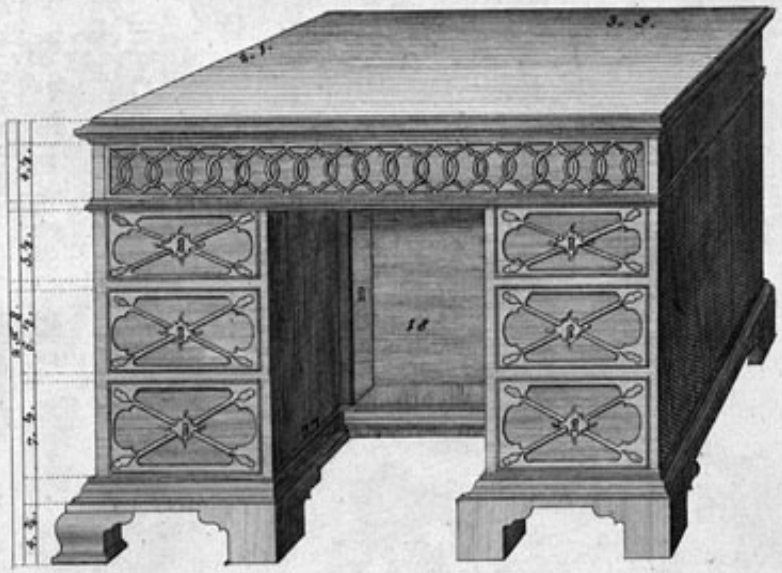
T. Chippendale inv.t et del.

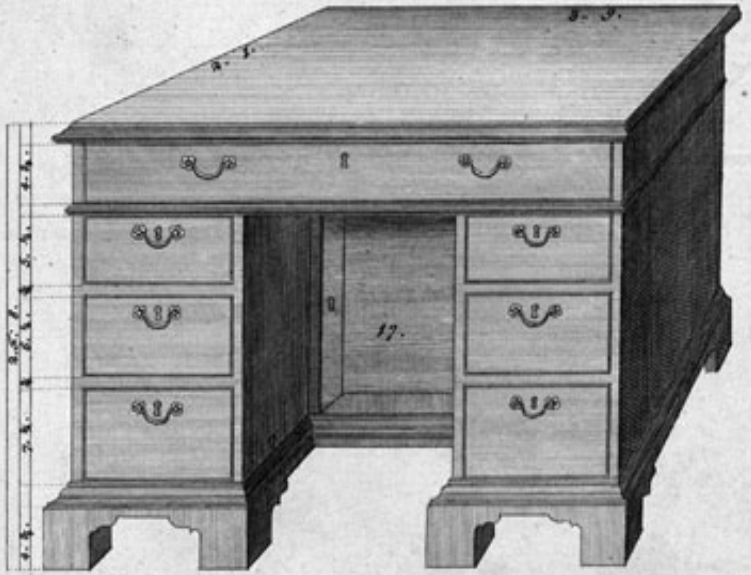
Pub. according to Act of Parliam.t 1758.

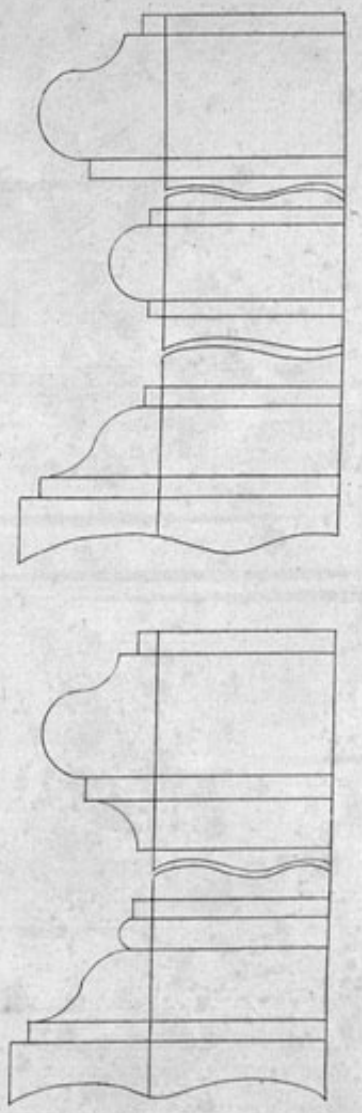
I.S. Müller sculp.

N° XLI.

Buroe. Tables.





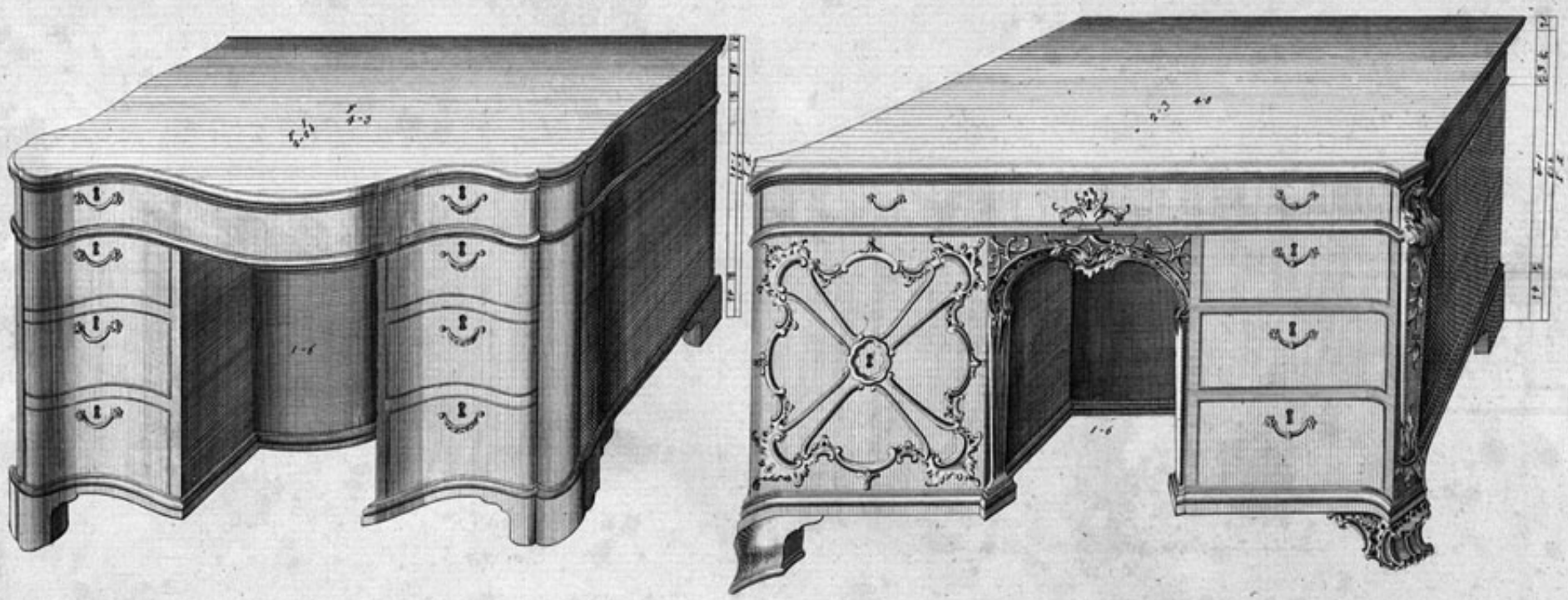


T. Chippendale. inv. et del.

Publ. according to Act of Parliam. 1753.

T. Müller sculp.

Buroe Tables.



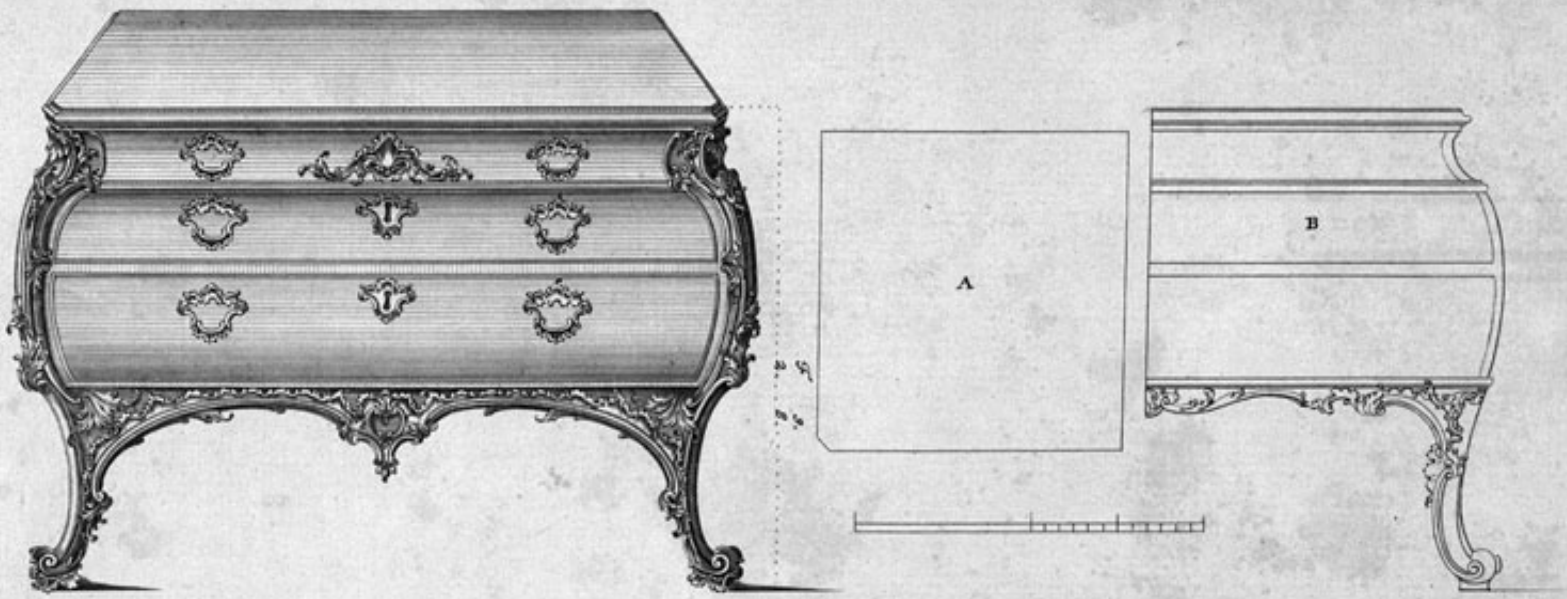
T Chippendale inv.t et del

Pub.d according to Act of Parliam.t 1753.

M Darly sculp

N.º XLIII.

French Commode Table.



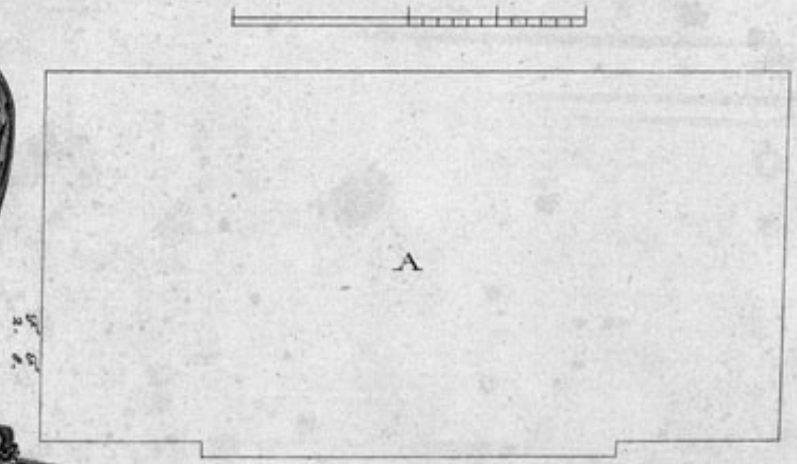
T. Chippendale inv.t et del.t

Pub.d according to Act of Parliam.t 1753

M Darly Sculpt

N.° XLIV.

French Commode Table.



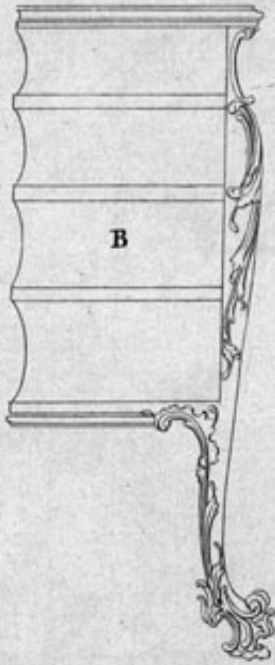
T. Chippendale inv.t et del.t

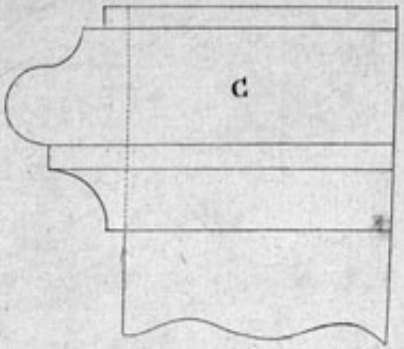
Pub.d according to Act of Parliam.t 1753

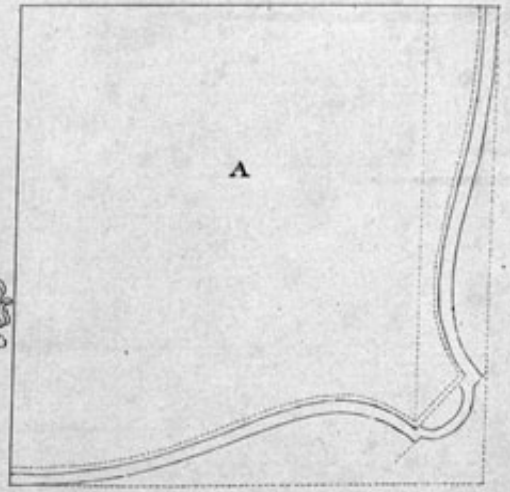
M Darly Sculpt.

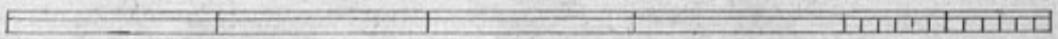
N.º XLV

French Commode Table.







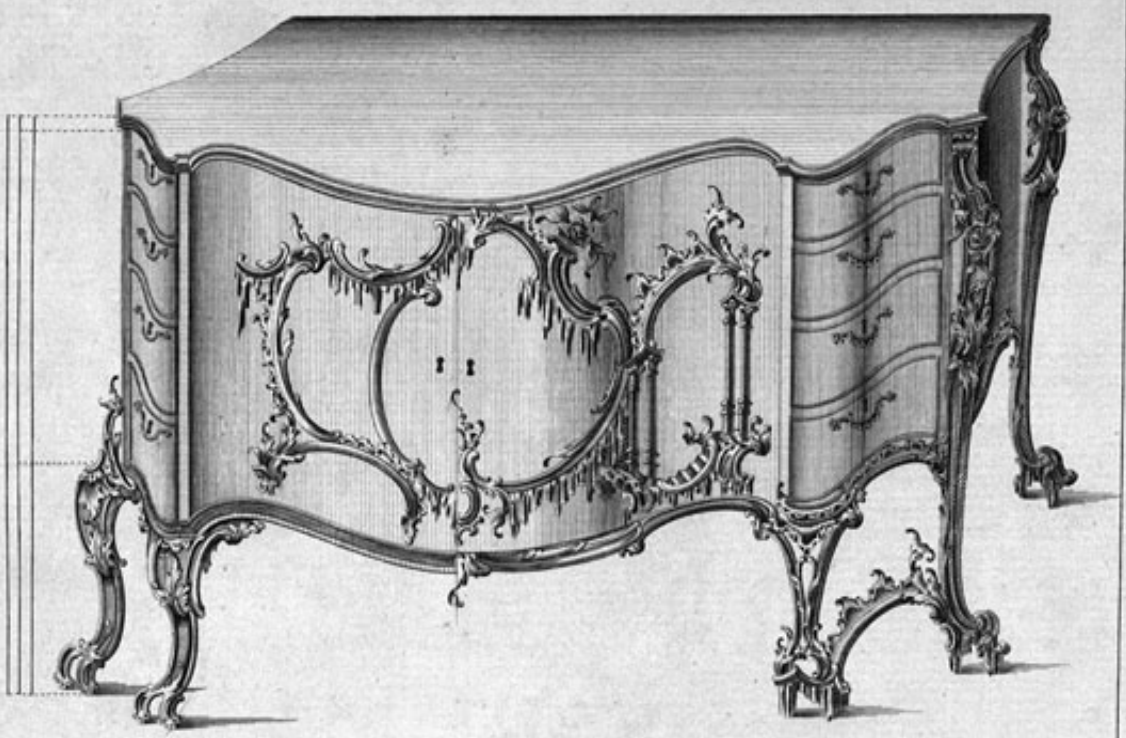


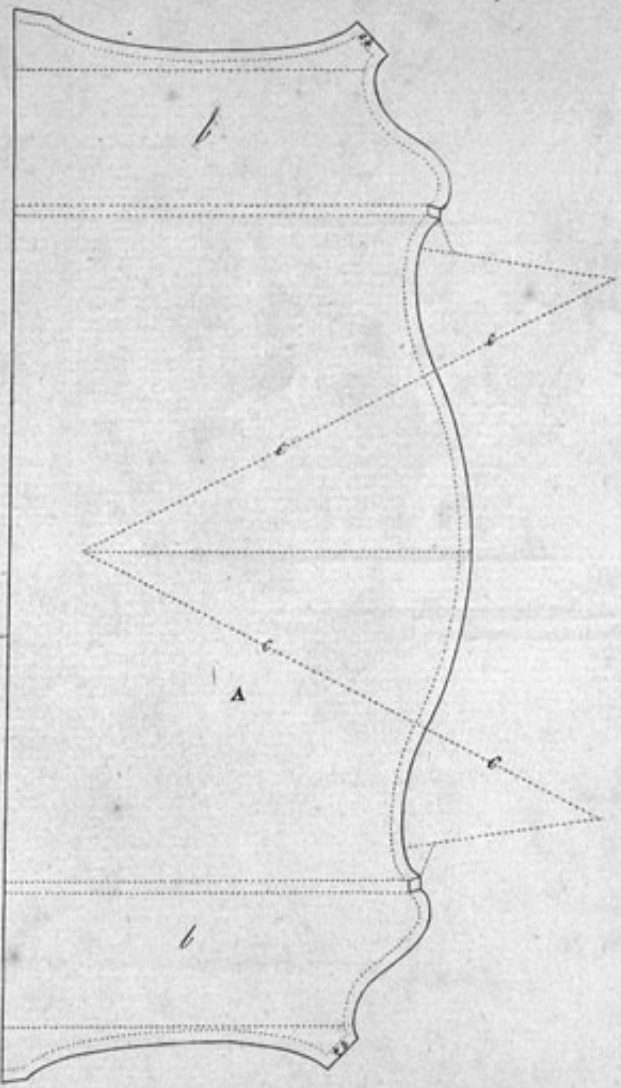
T. Chippendale inv.t et del

Pub.d according to Act of Parliam.t 1753

T. Muller sculp.t

French Commode Table





T Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

MDarly sculp.t

N.° XLVII.

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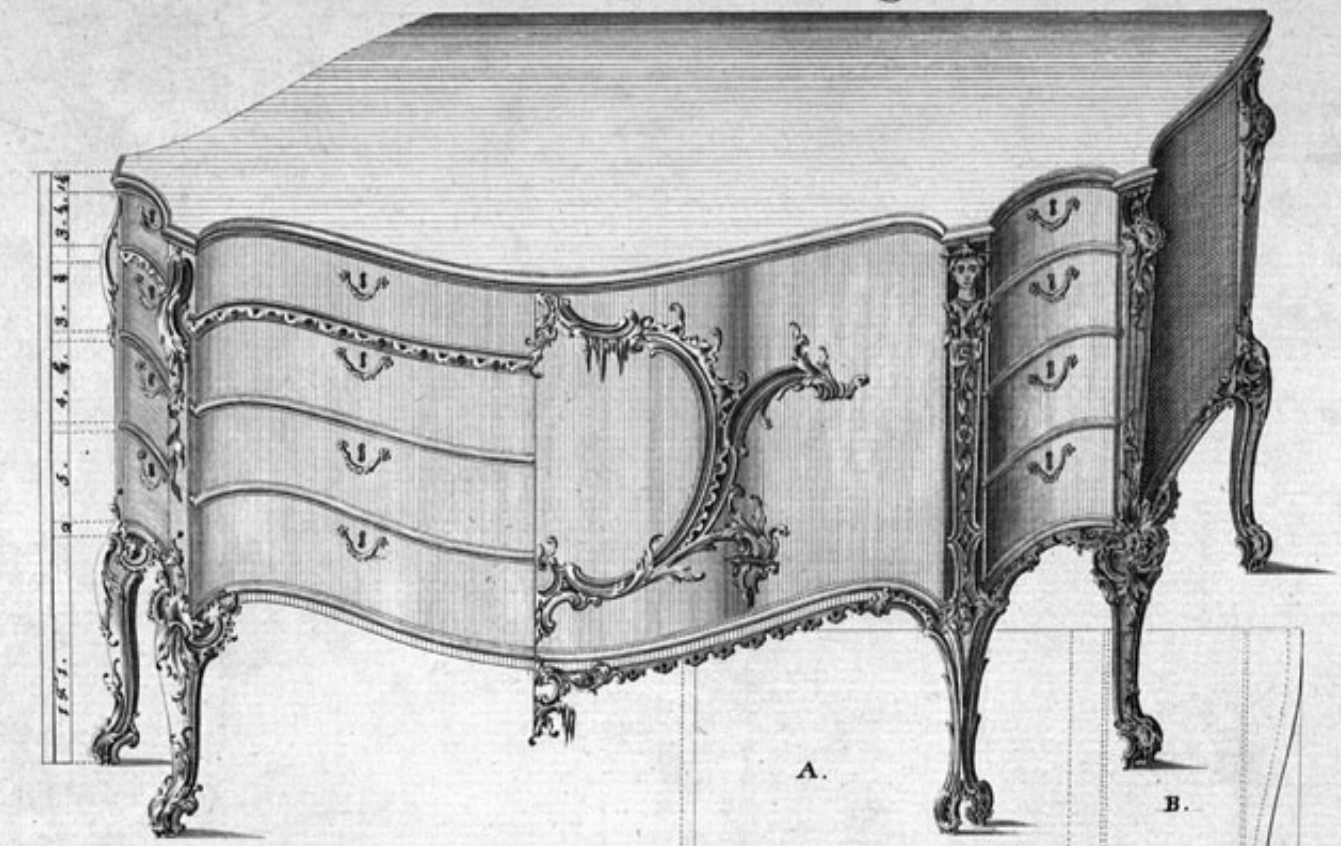
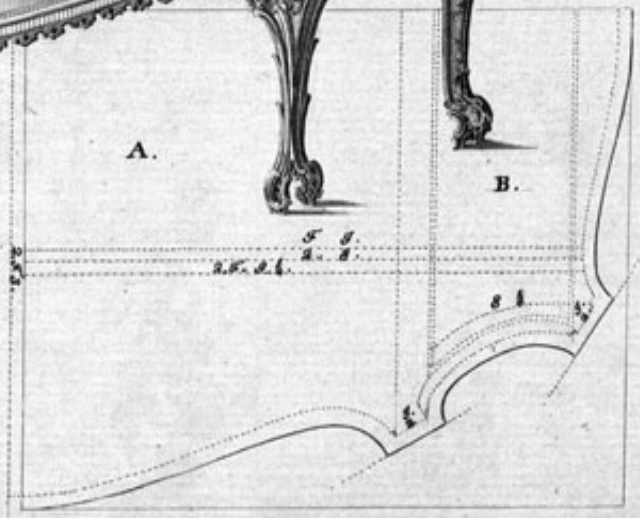
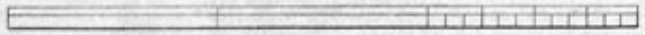
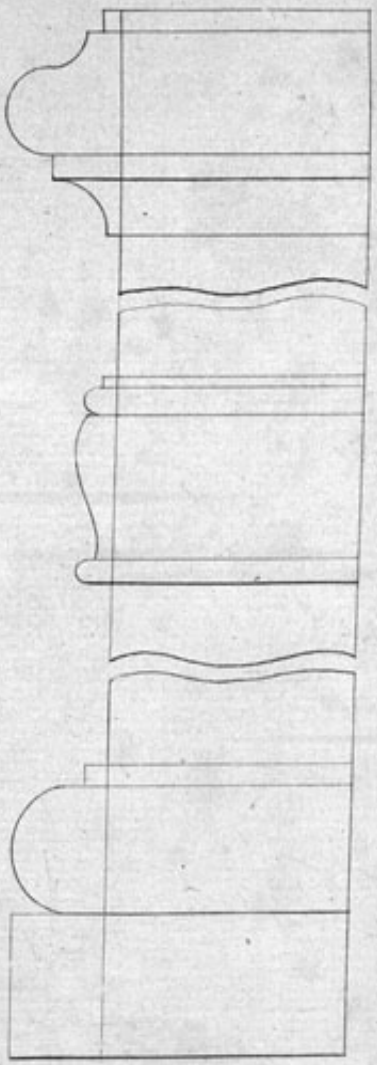






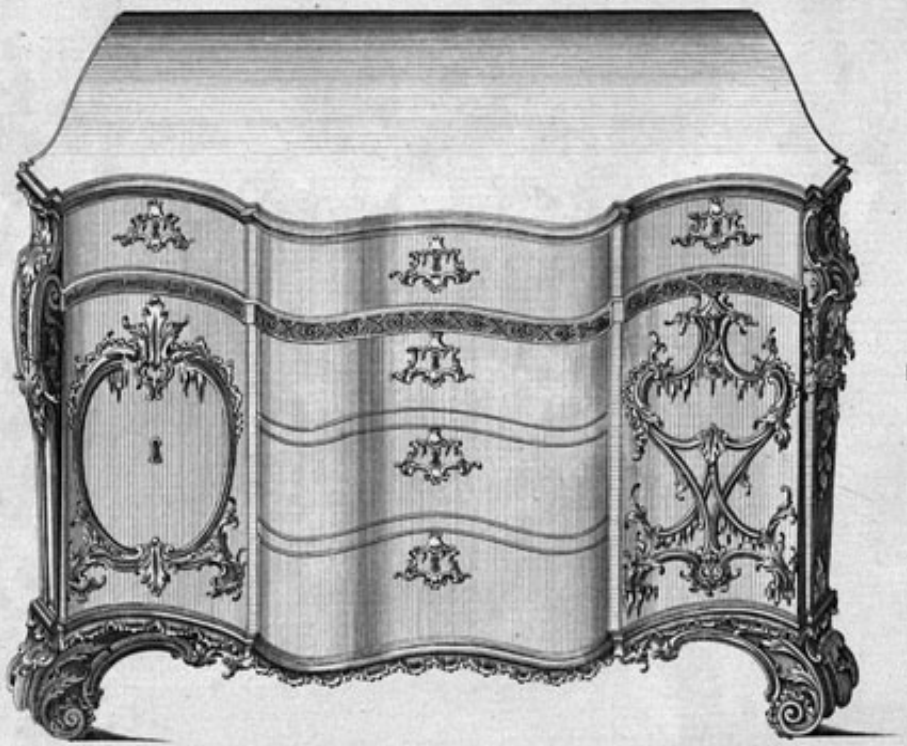


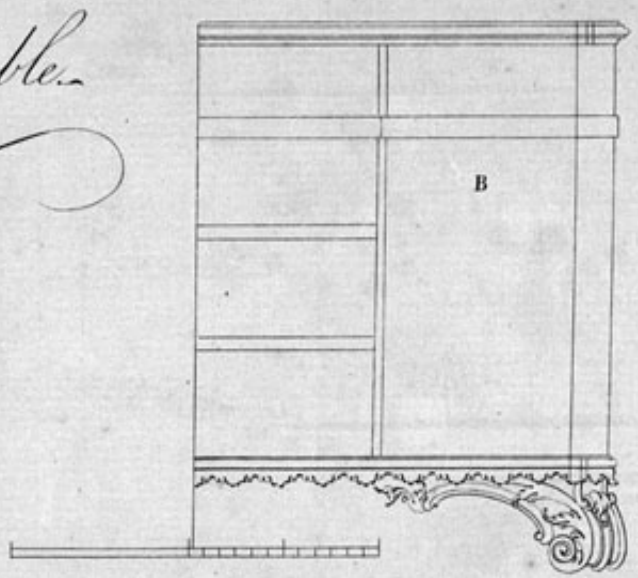
T. Chippendale inv.t et del.

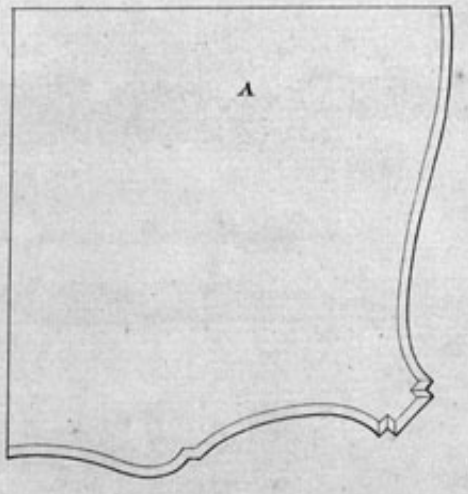
Pub.d according to Act of Parliament 1753

ADarly sculp.

French Commode Table.







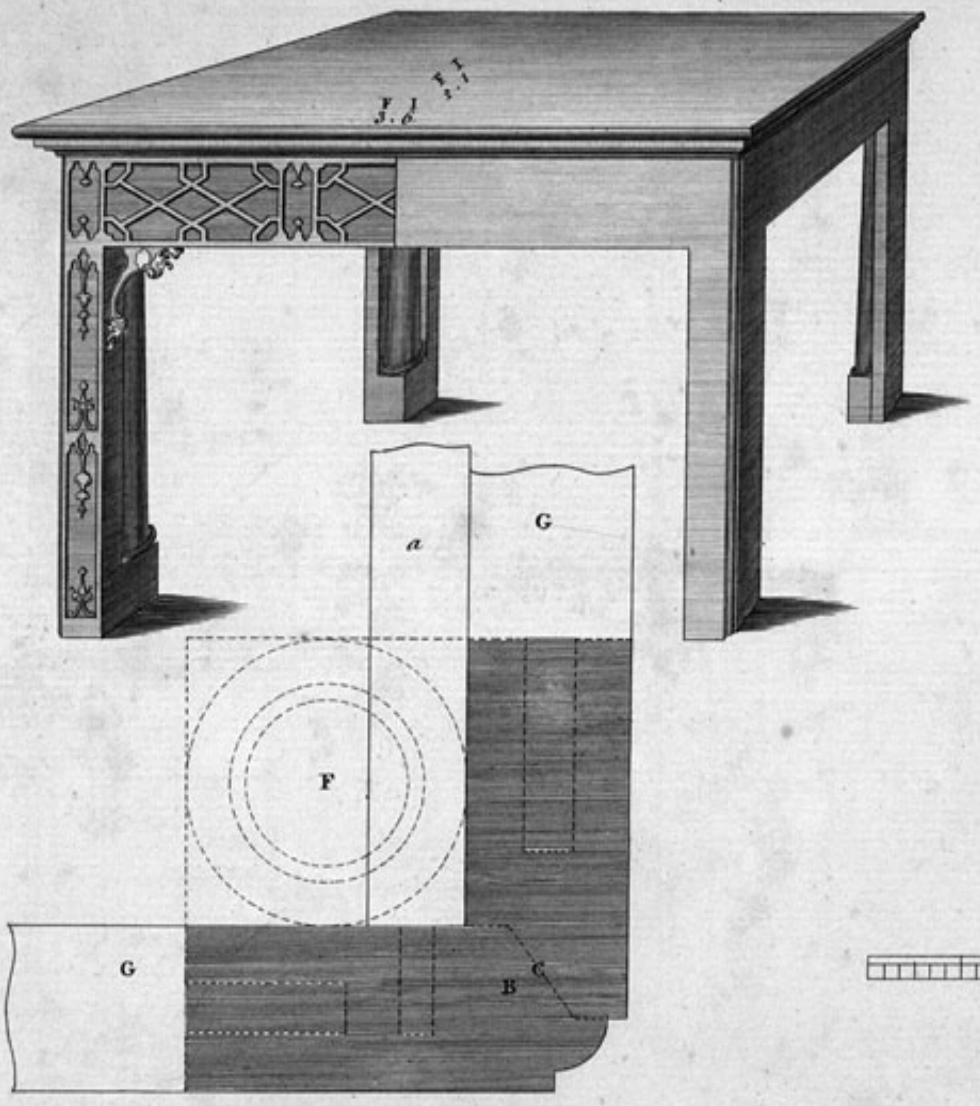
T Chippendale inv.t et del.t

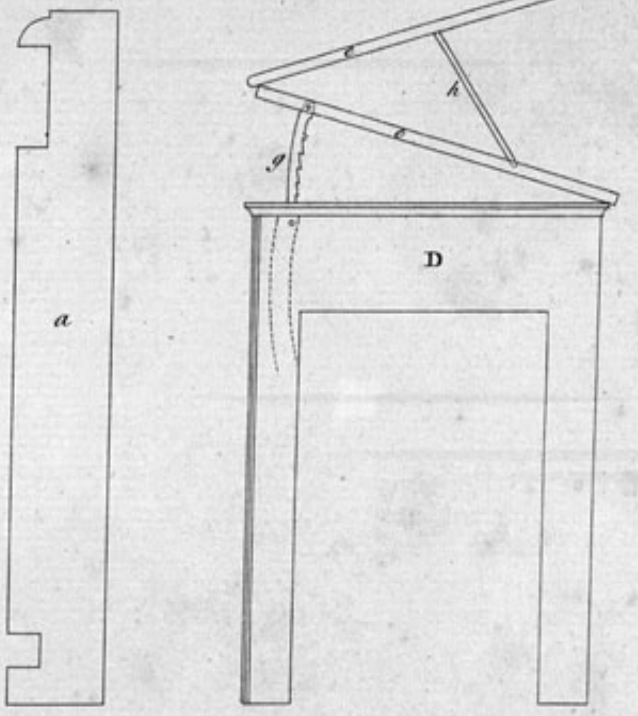
Pub.d accord.g to Act of Parl.t 1753

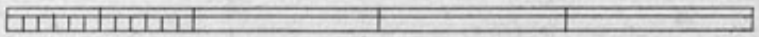
M Darly sculp.t

Writing Table

No. 49.







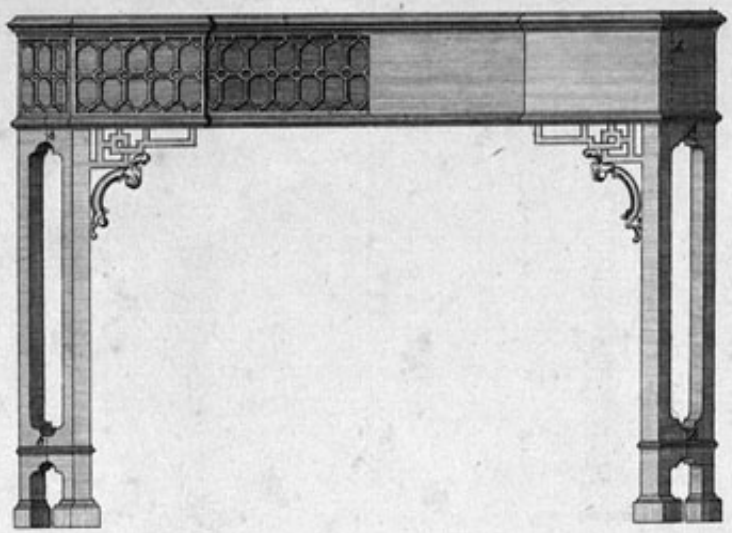
T. Chippendale inv.t et del.

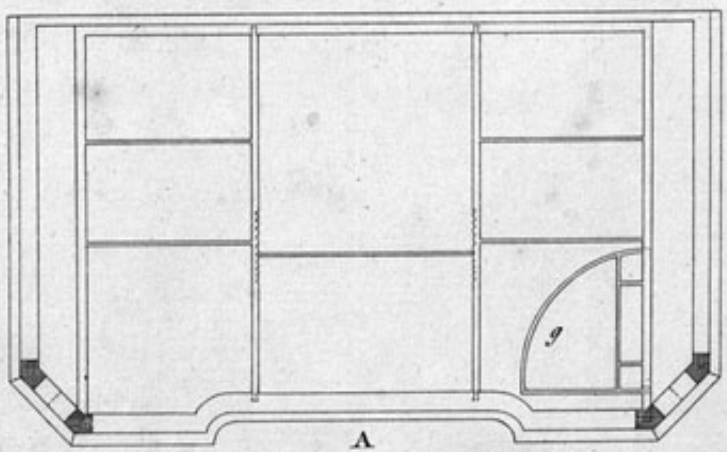
Pub.d according to Act of Parliam.t 1753.

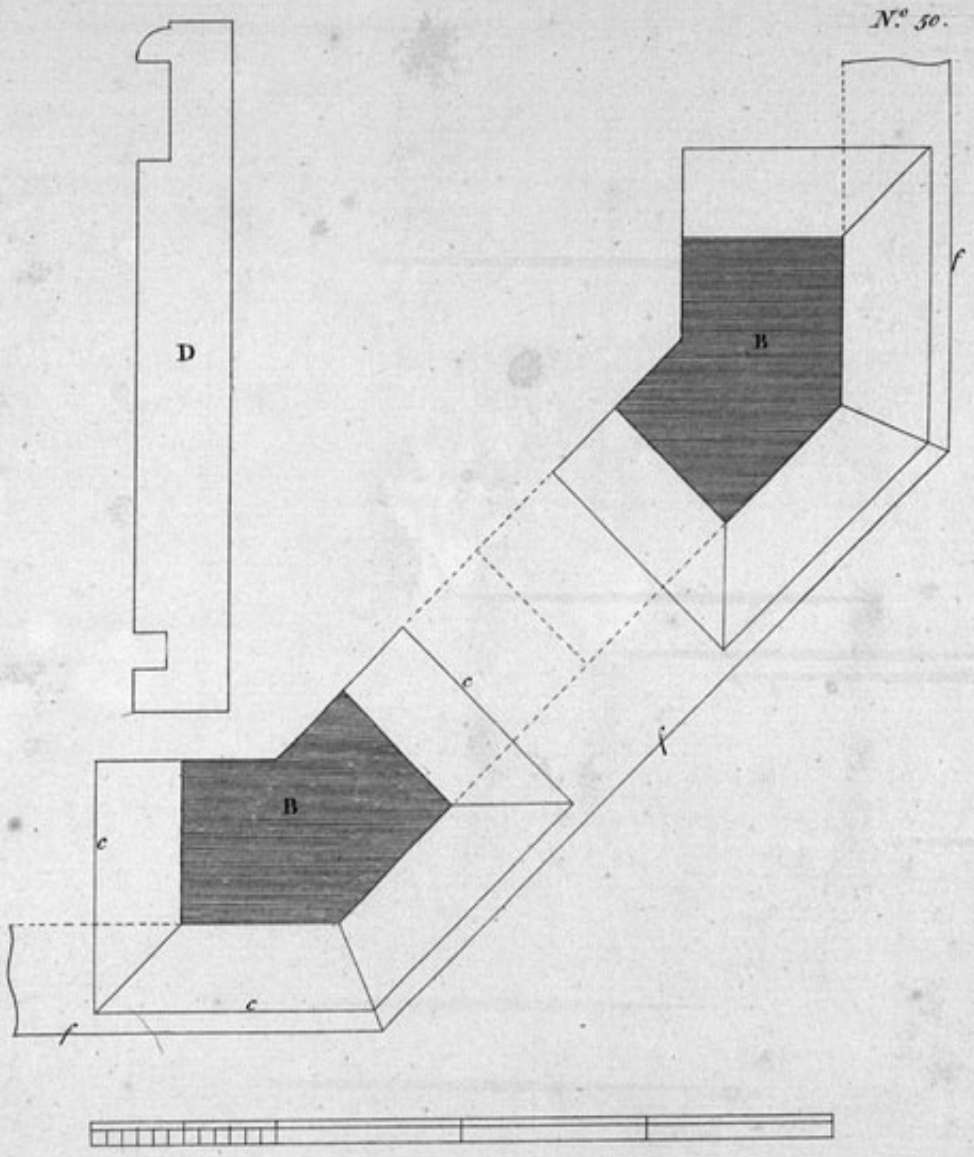
T. Müller sculp.

N.° 30.

Writing Table







T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

T. Müller sculp.

N.º 31.

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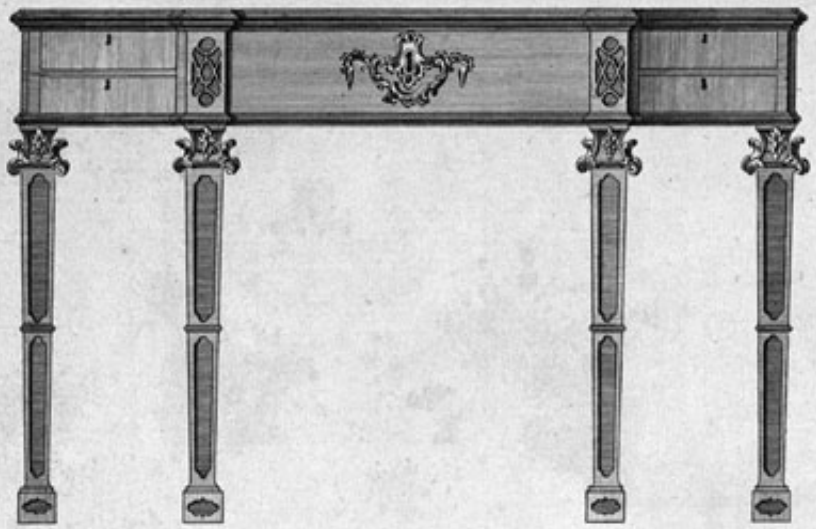
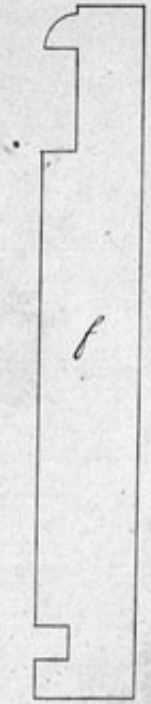
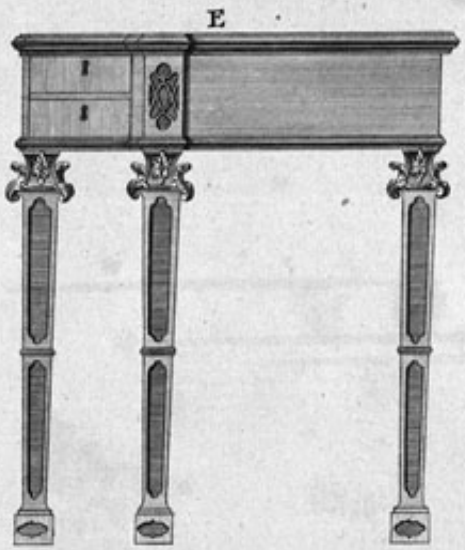
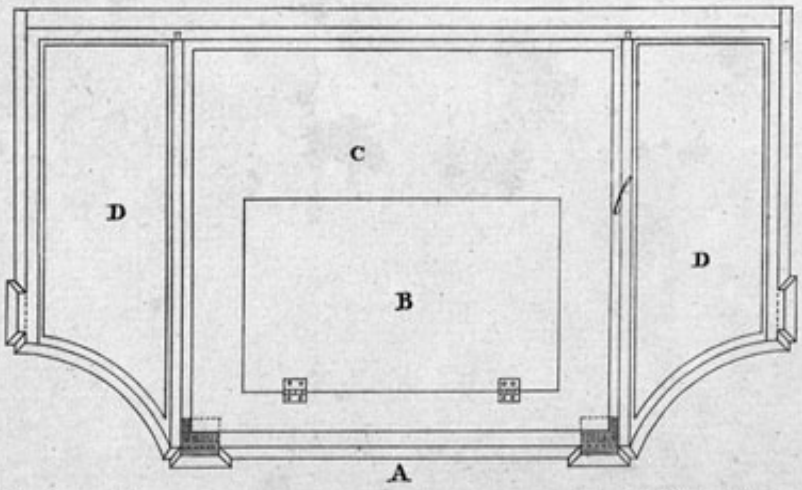
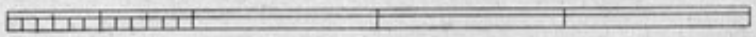










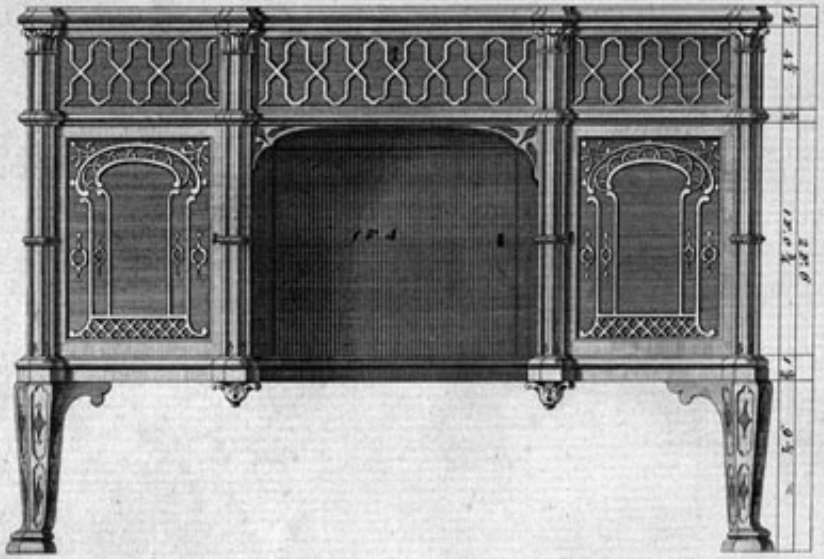
T. Chippendale inv.t et dele.

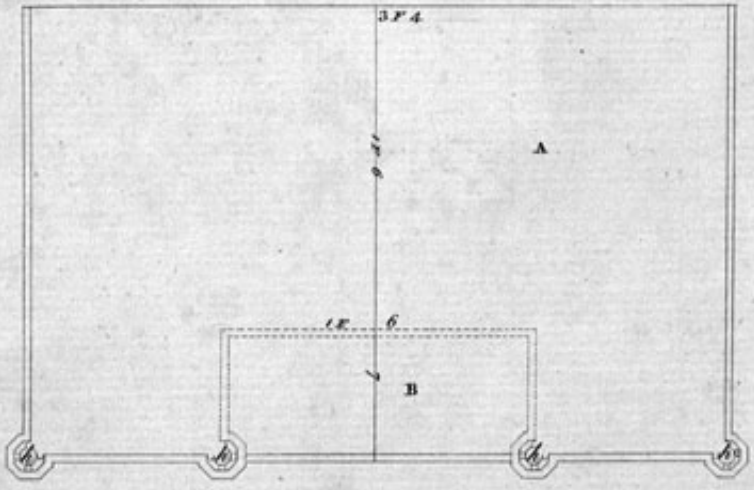
Pub.d according to Act of Parliam.t 1753.

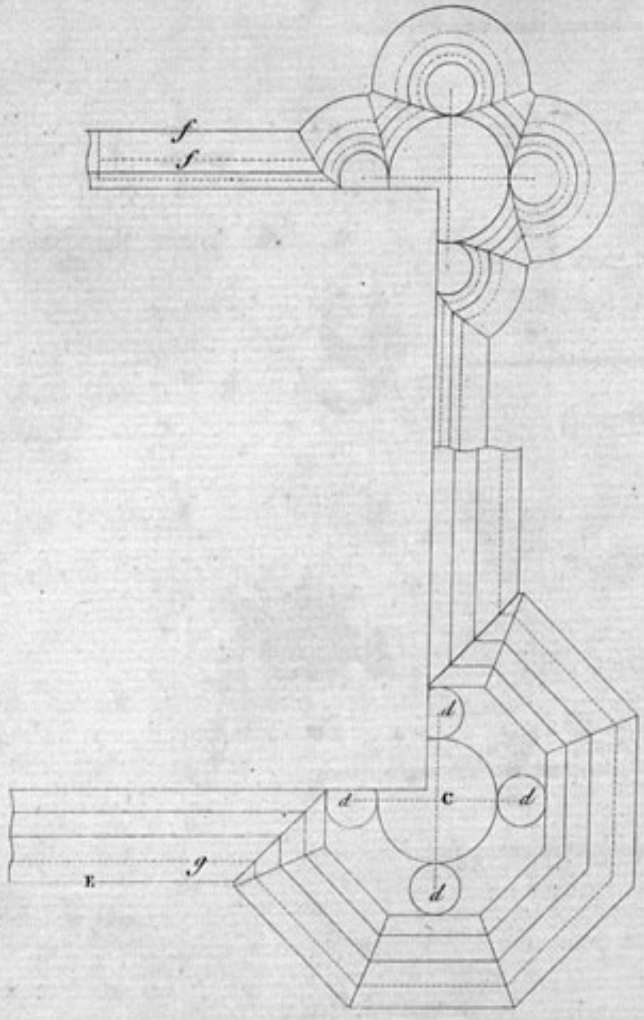
T. Müller sculp.

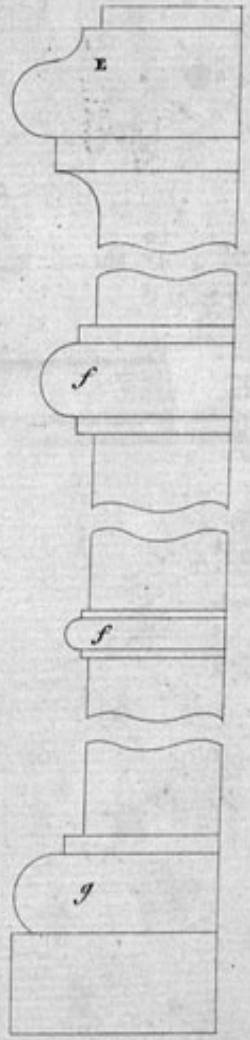
N° LII

Writing Table









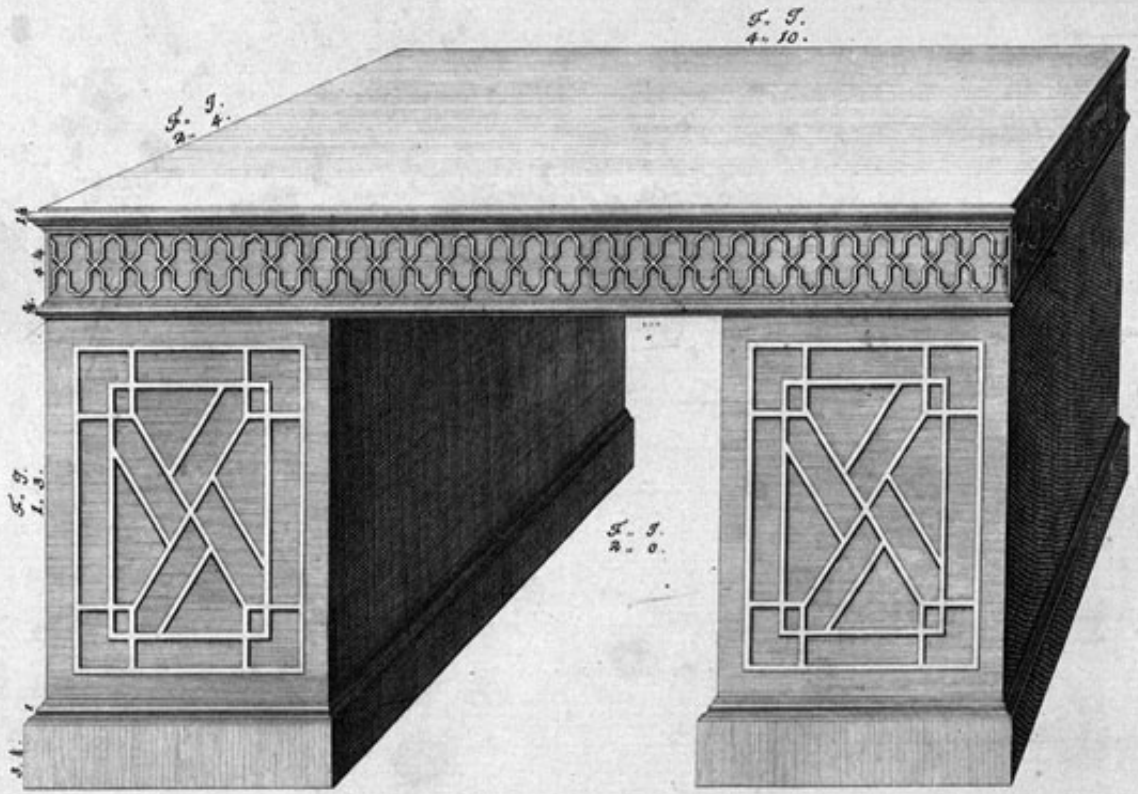
T. Chippendale inv. et del.

Pub according to Act of Parliam. 1753.

I.S. Muller sculp.

N.° LIII.

Library Table.



T Chippendale inv et del

Pub according to Act of Parliam. 1753

N.º LIV.

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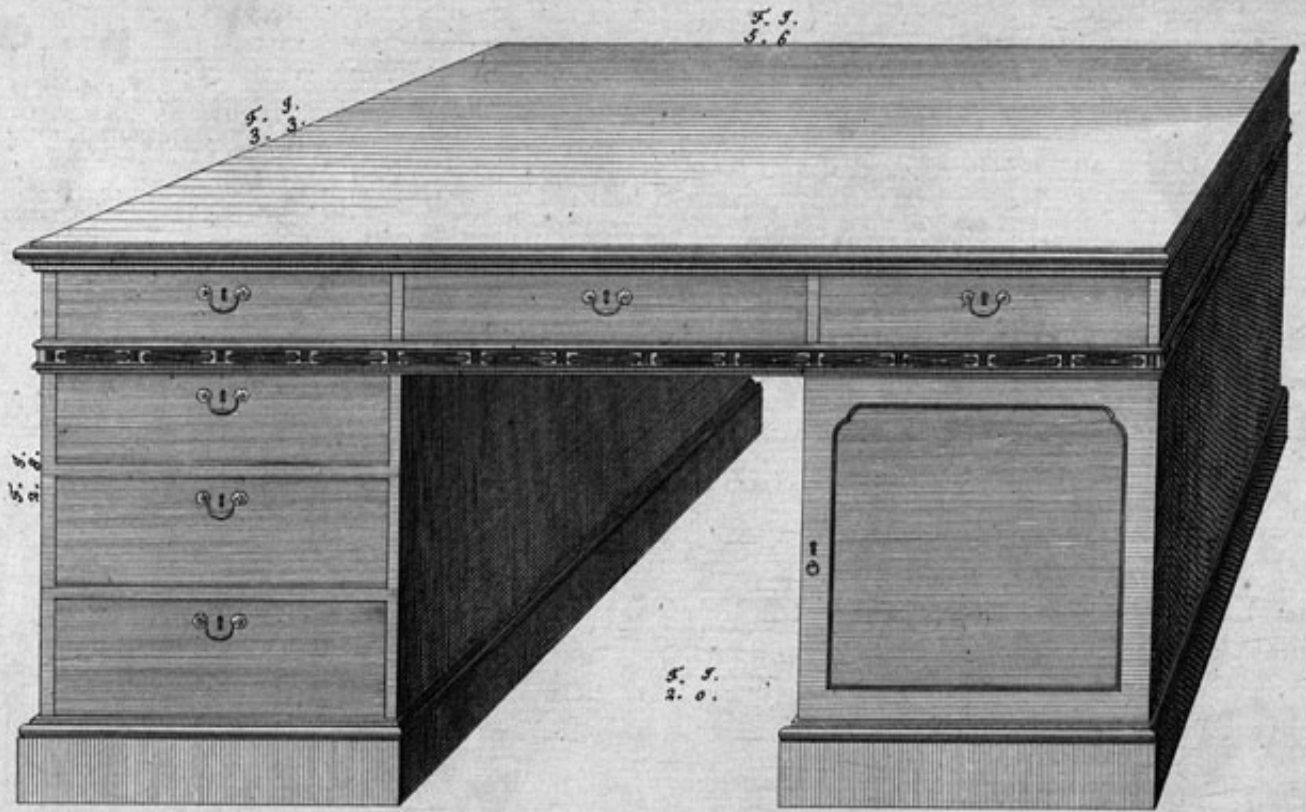

T. Chippendale inv.et del.

Pub. according to Act of Parliam. 1788.

I.S. Muller Sculp.

N.° LV.

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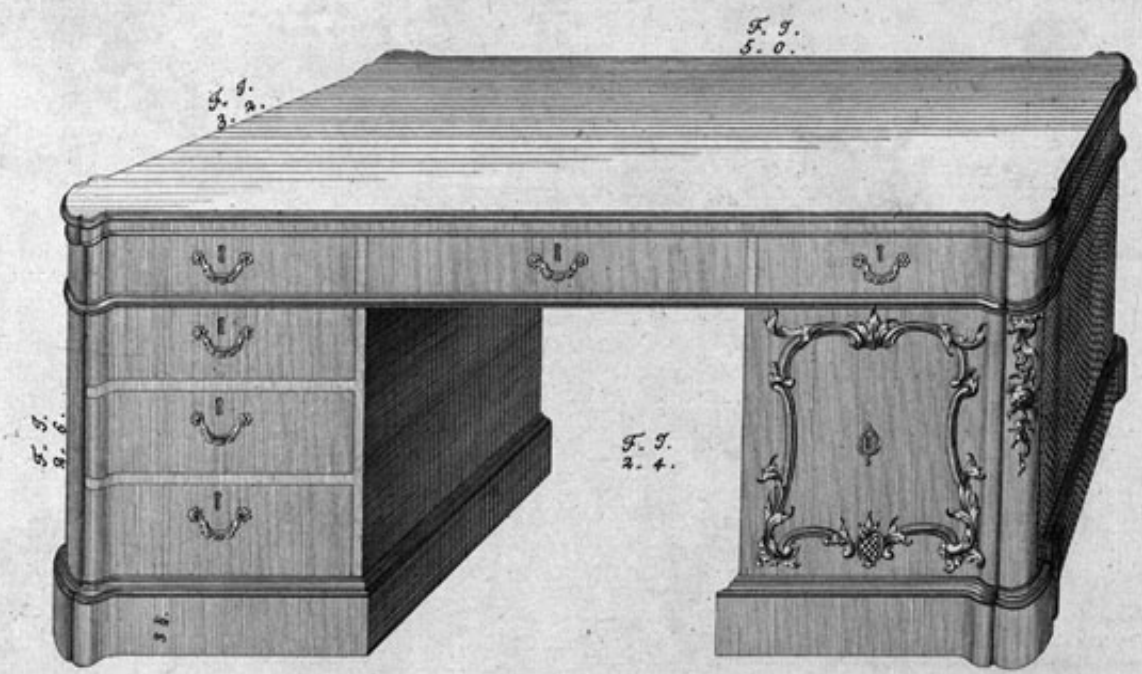
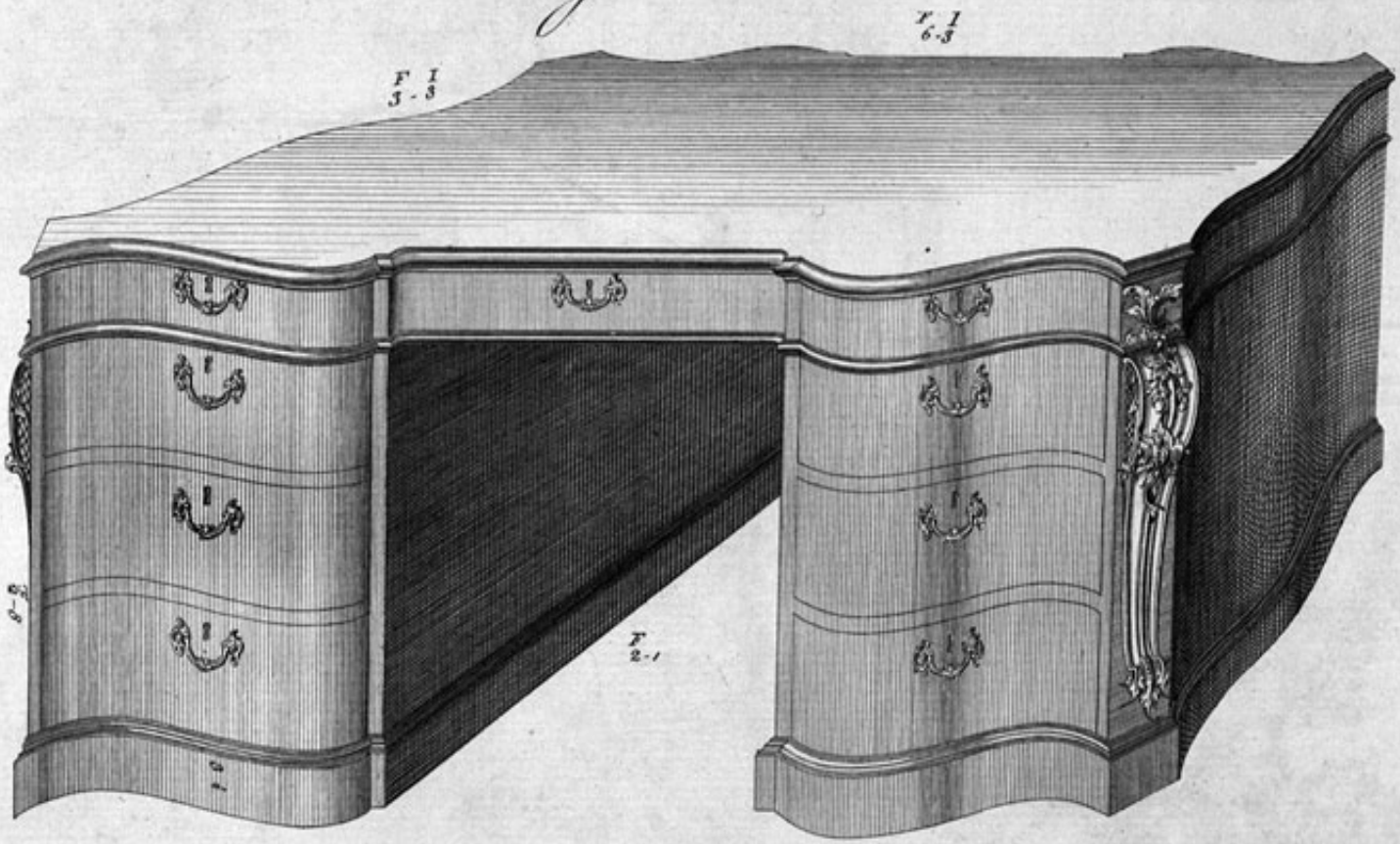


T. Chippendale inv. et del. Pub. according to Act of Parliam. 1753. I.S. Muller sculp.

Library Table



T. Chippendale inv et del

Pub according to Act of Parliam. 1753

I.S.Müller Sculp.

N.° LVII.

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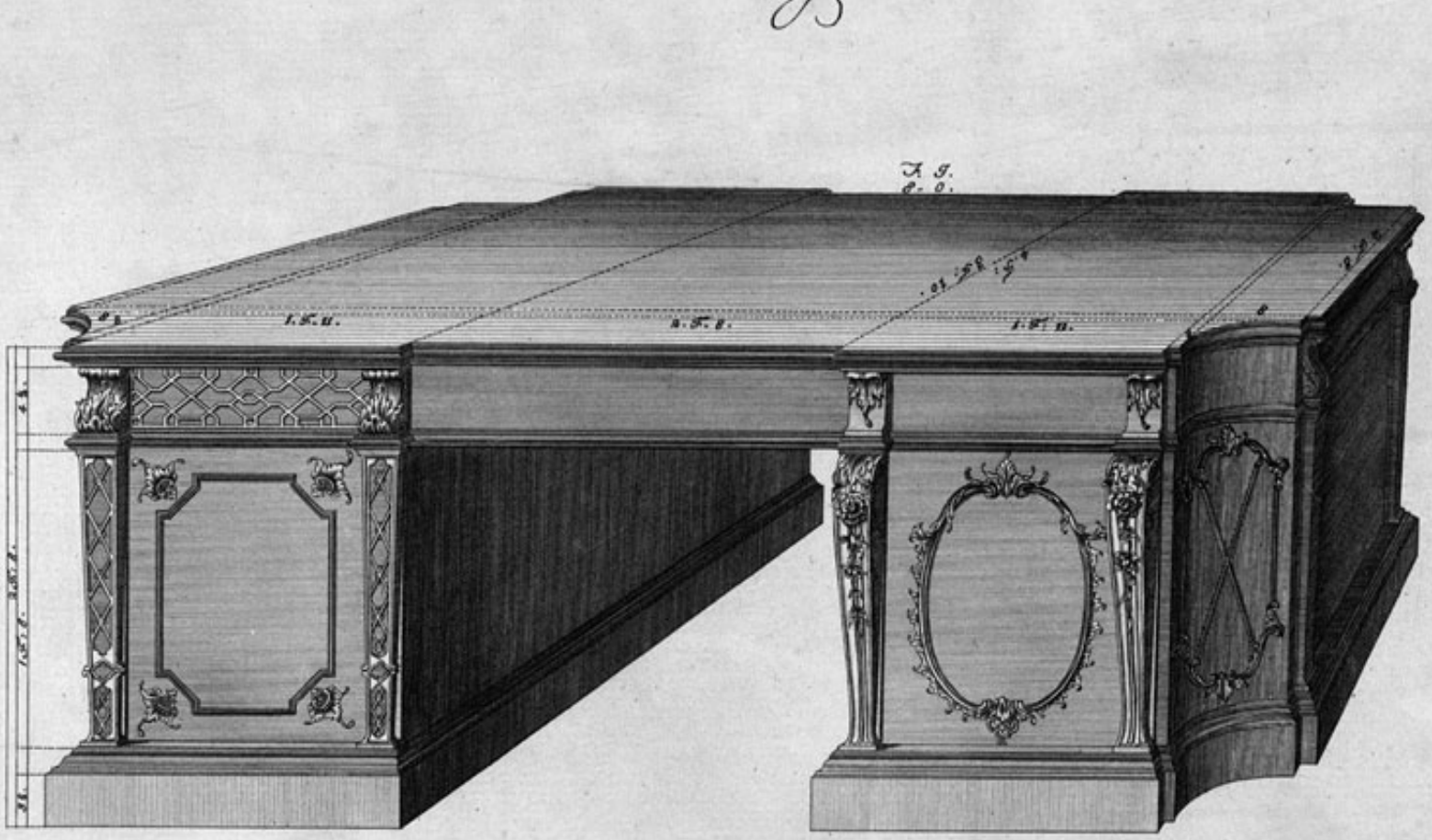

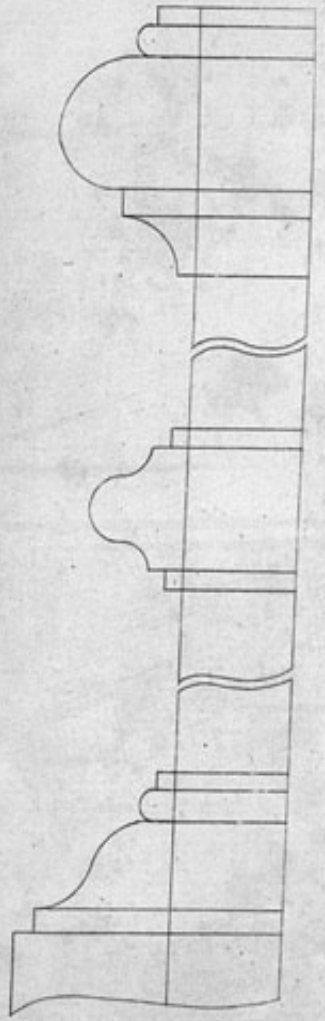

T. Chippendale inv.t et del.

Pub. according to Act of Parliam.t 1753

T. Miller Sculp.

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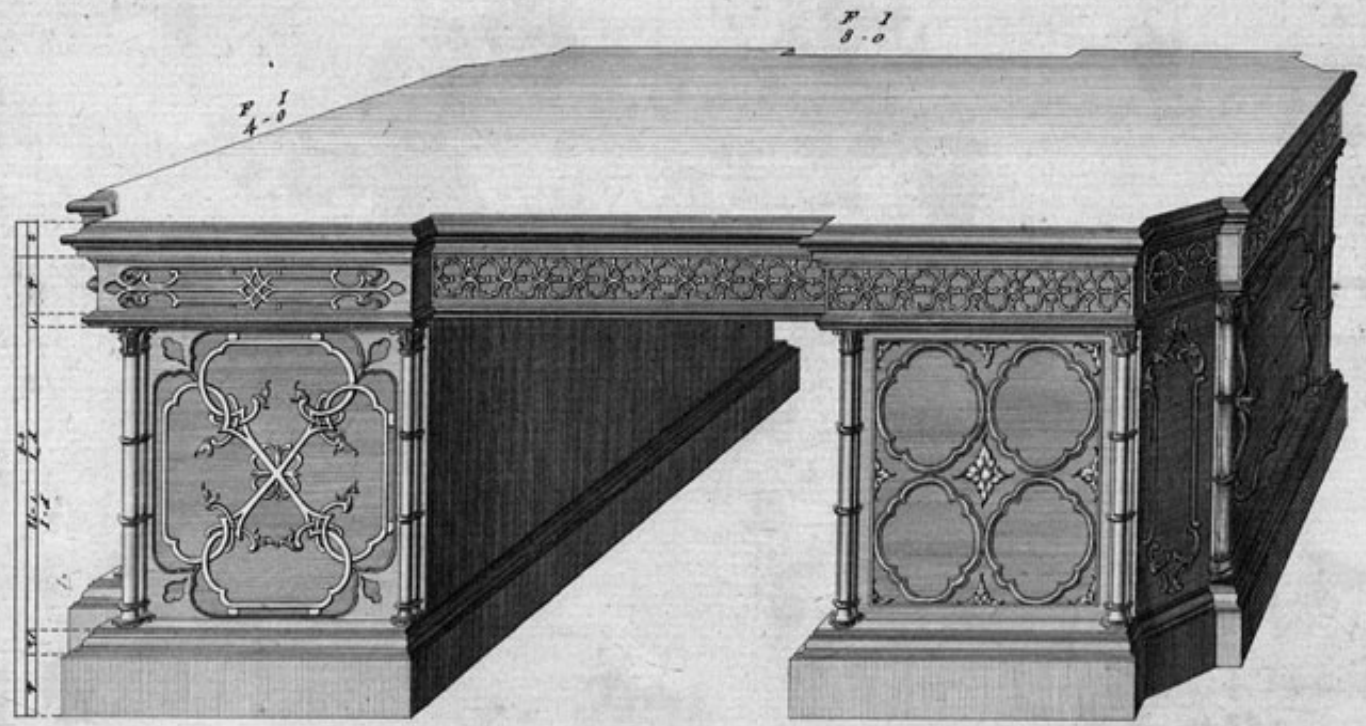


T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1753.

I.S. Muller sculp.

N° LIX

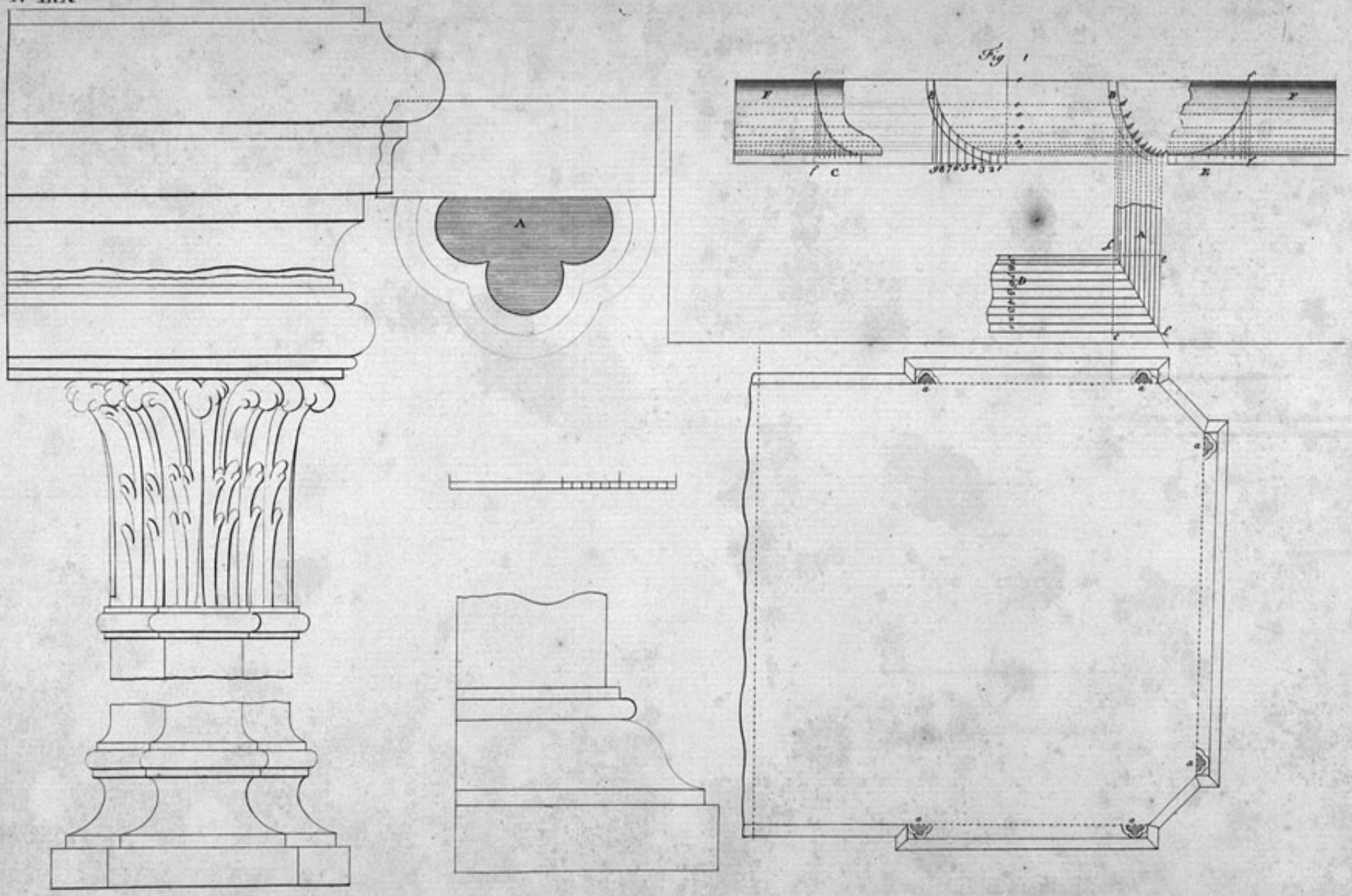
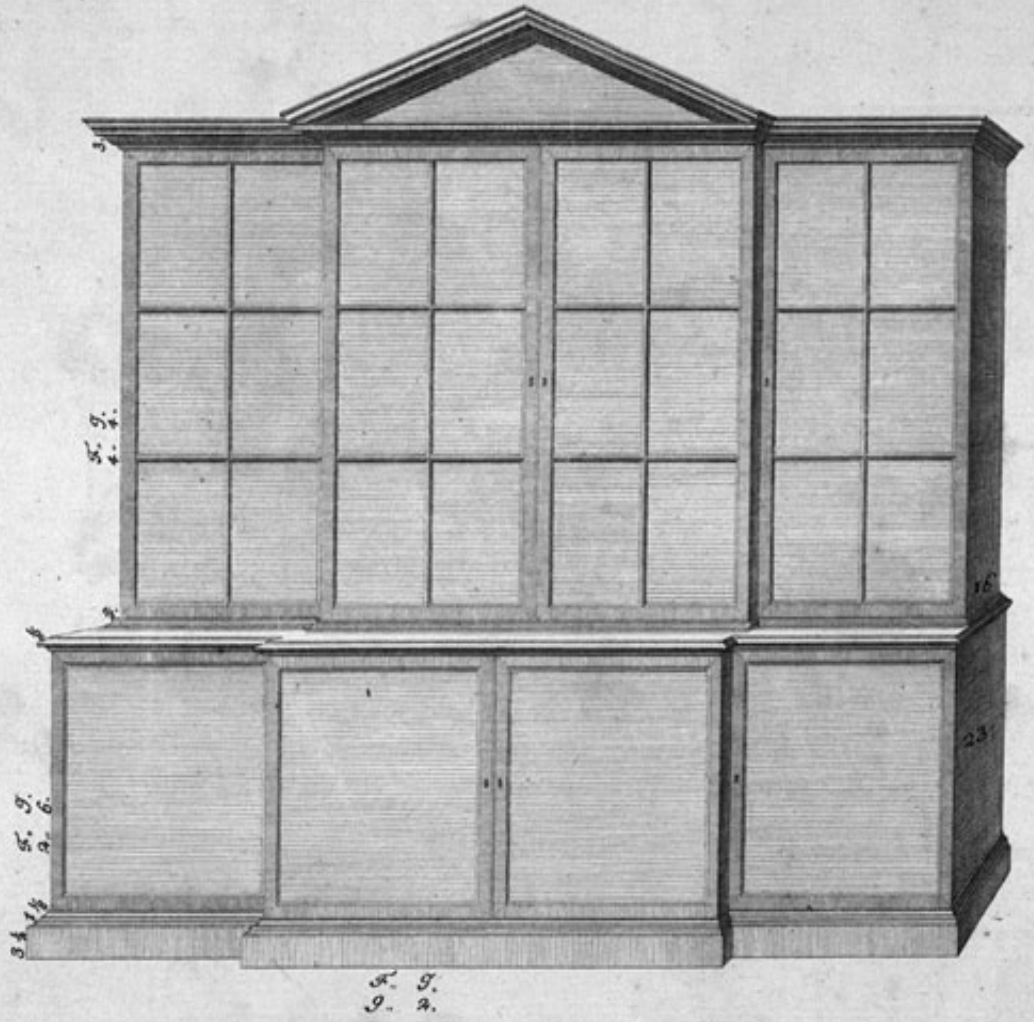


Fig 1
A
T. Chippendale inv.t et del.
Published according to Act of Parliament
M. Darby Sculp.

N° LX.

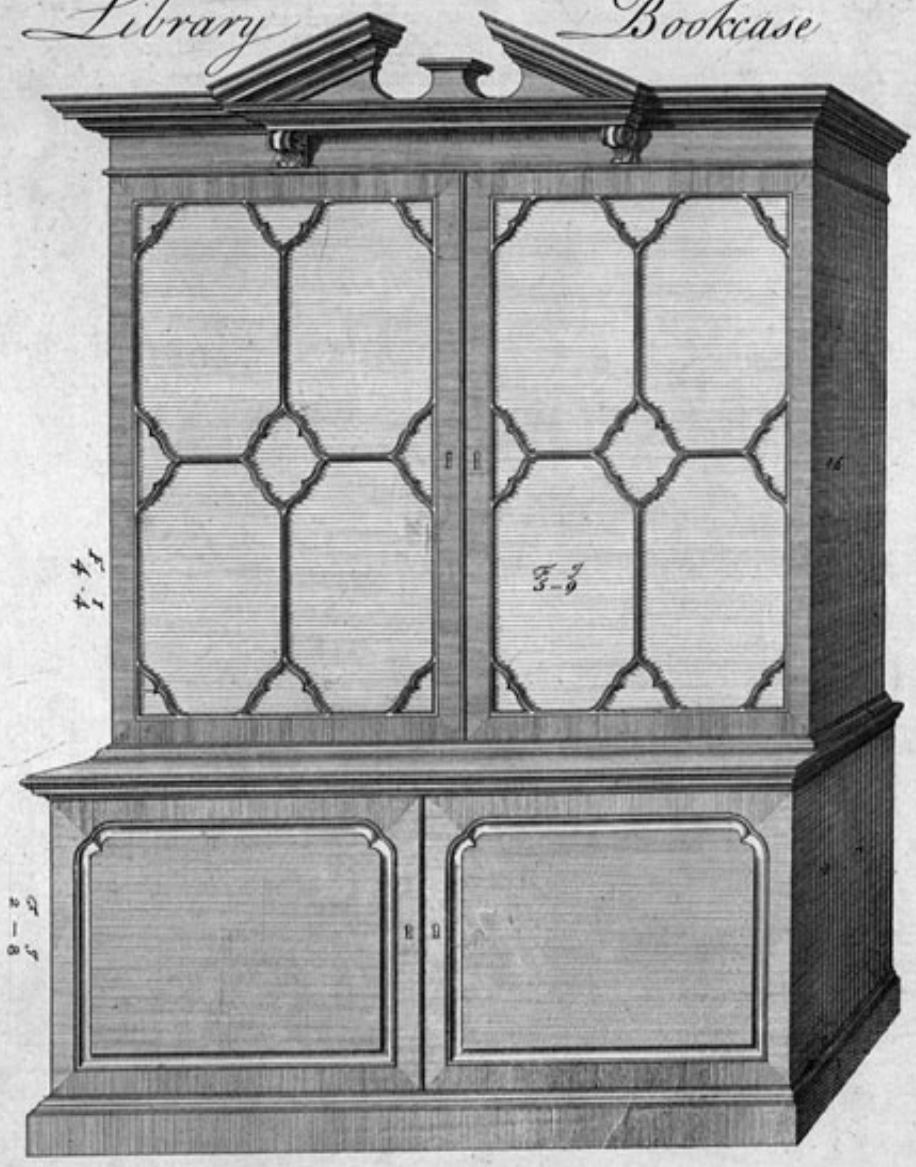
Library Bookcase.

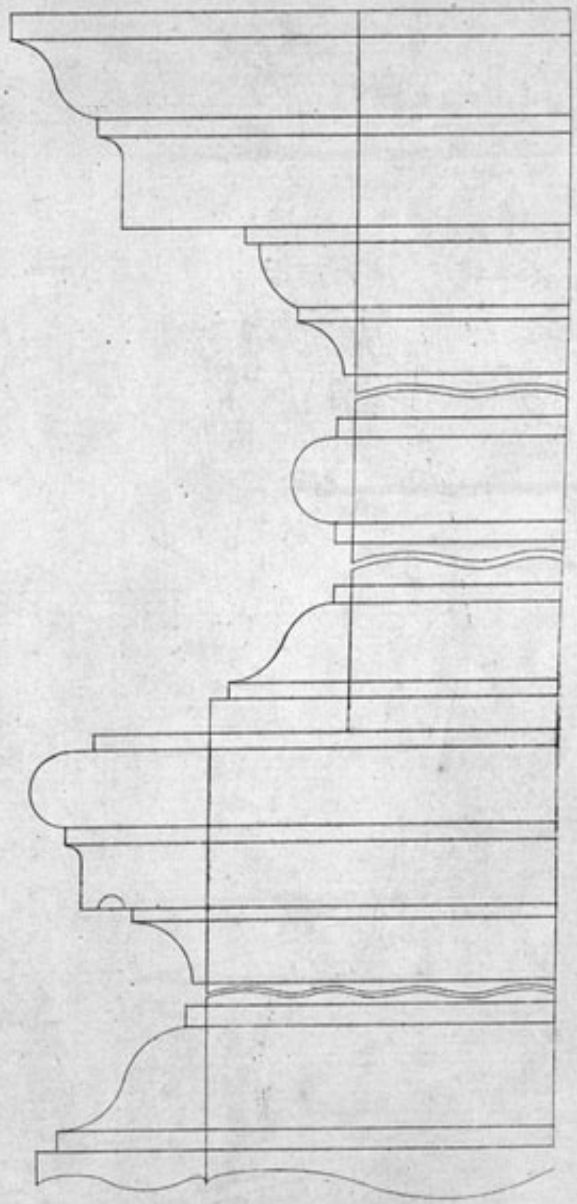


T Chippendale inv et del

Pub according to Act of Parliam. 1753

Library Bookcase

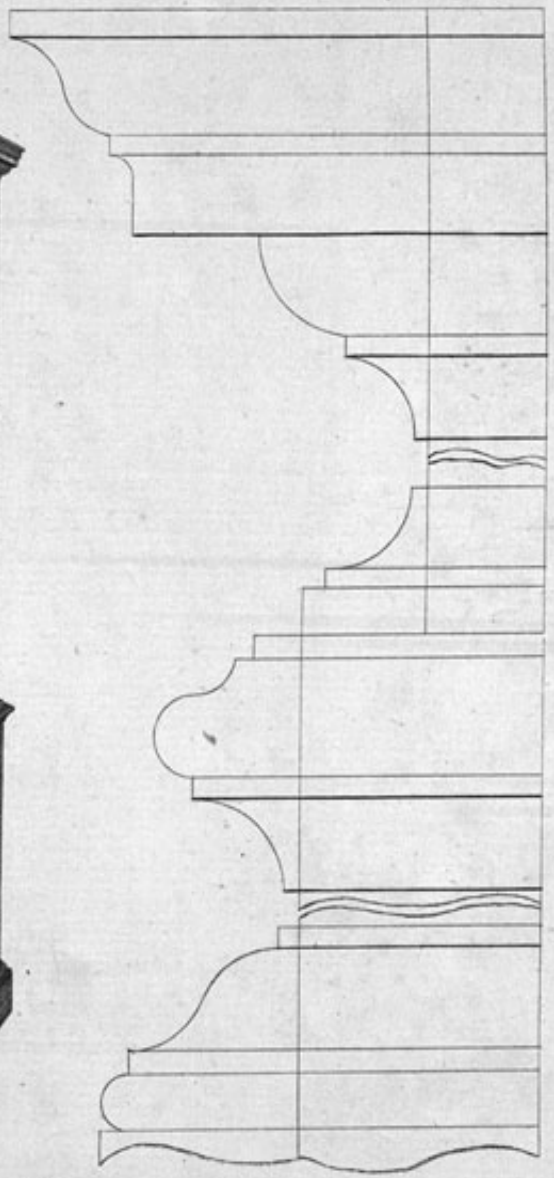




T. Chippendale inv.et del. Pub.d according to Act of Parliam.t 1753. I.S. Müller sculp.

N.° LXII.

Library Bookcase.

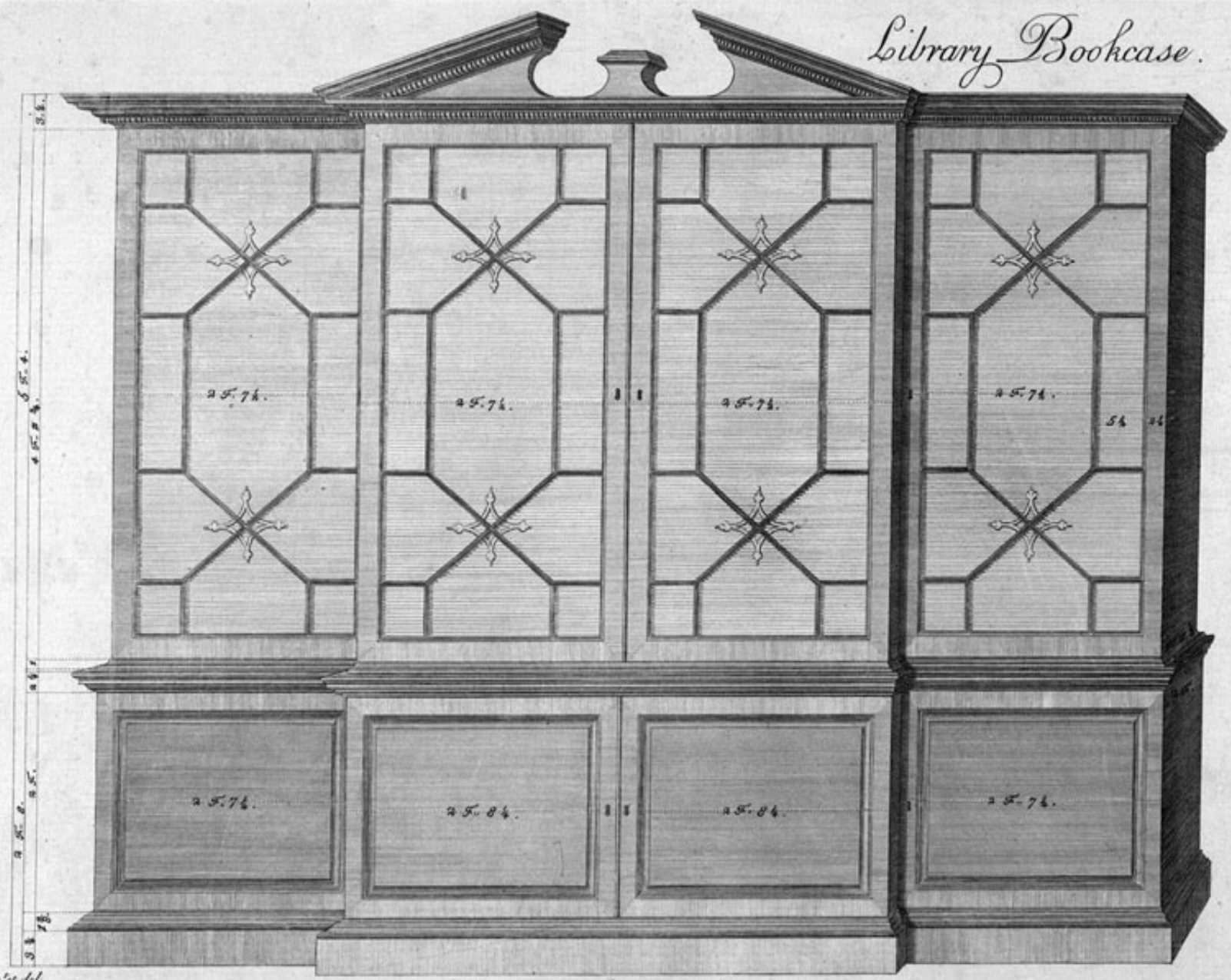


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753

N° LXIII.

Library Bookcase.

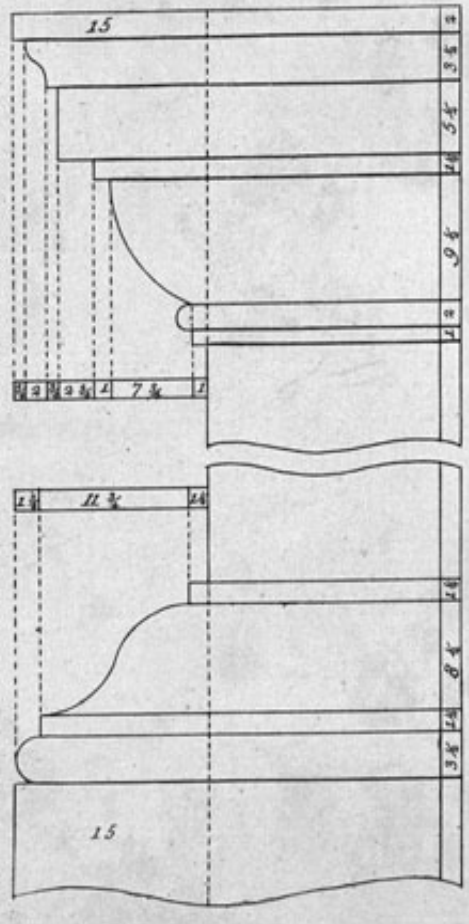


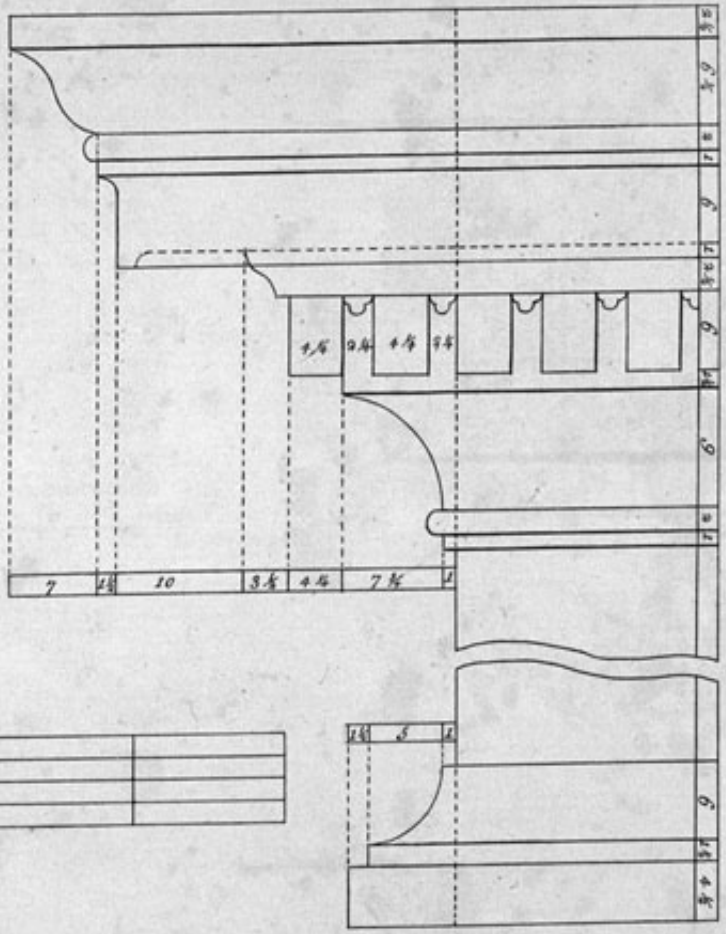
T. Chippendale inv.t et del

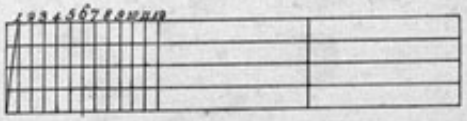
Pub.d according to Act of Parliament 1753

T. Muller sculp.

N° LXIV.

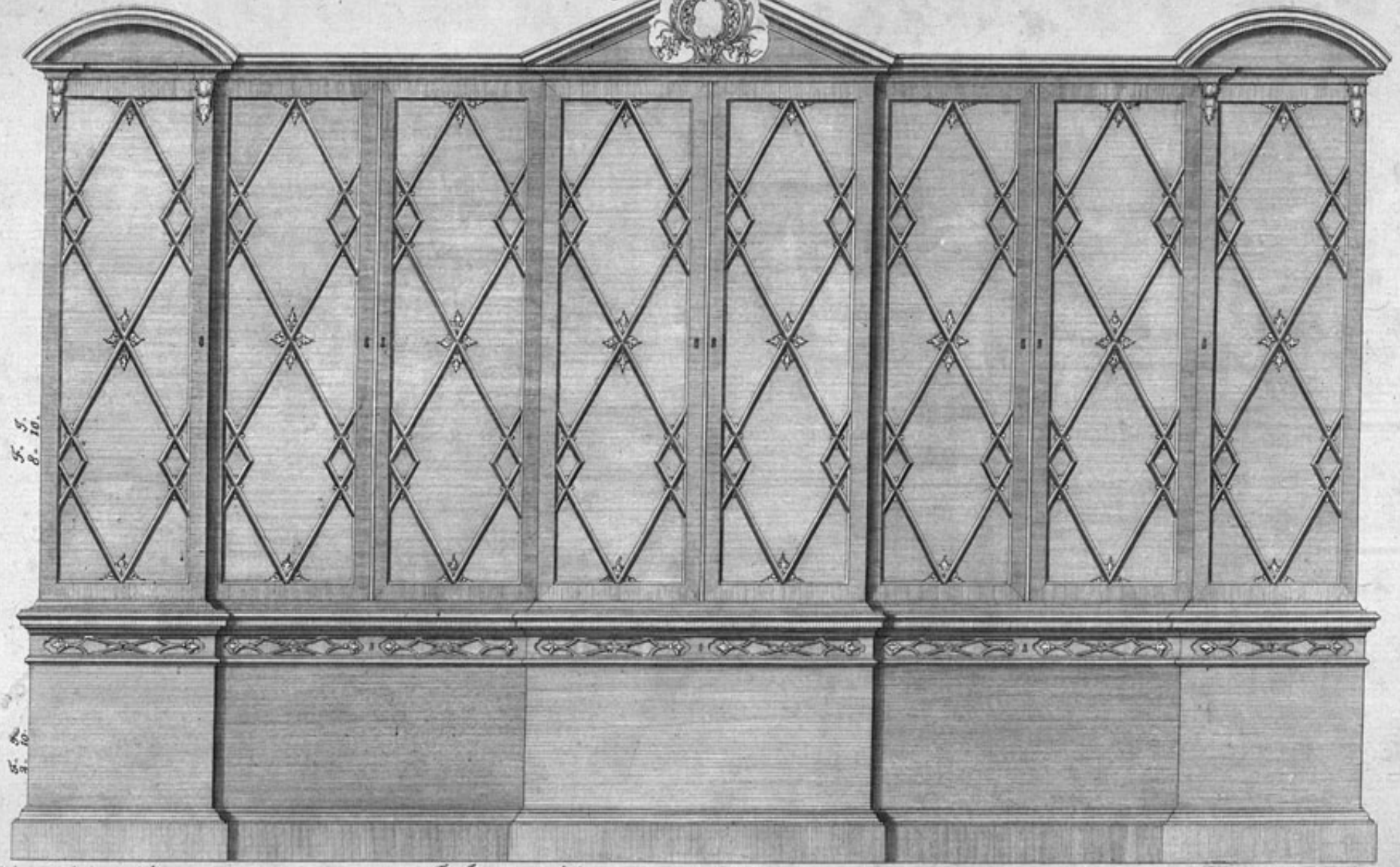






N.° LXV.

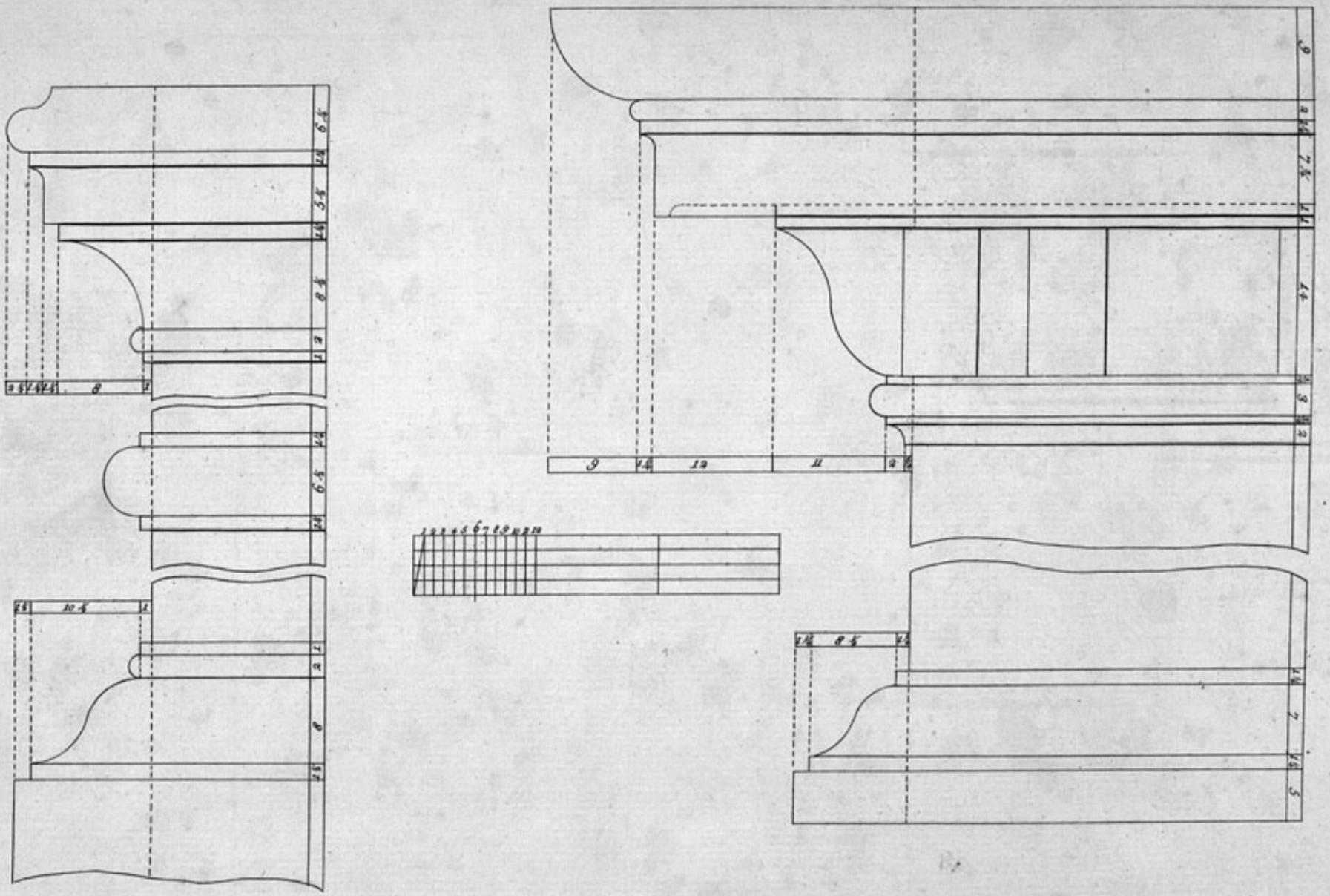
Library Bookcase.



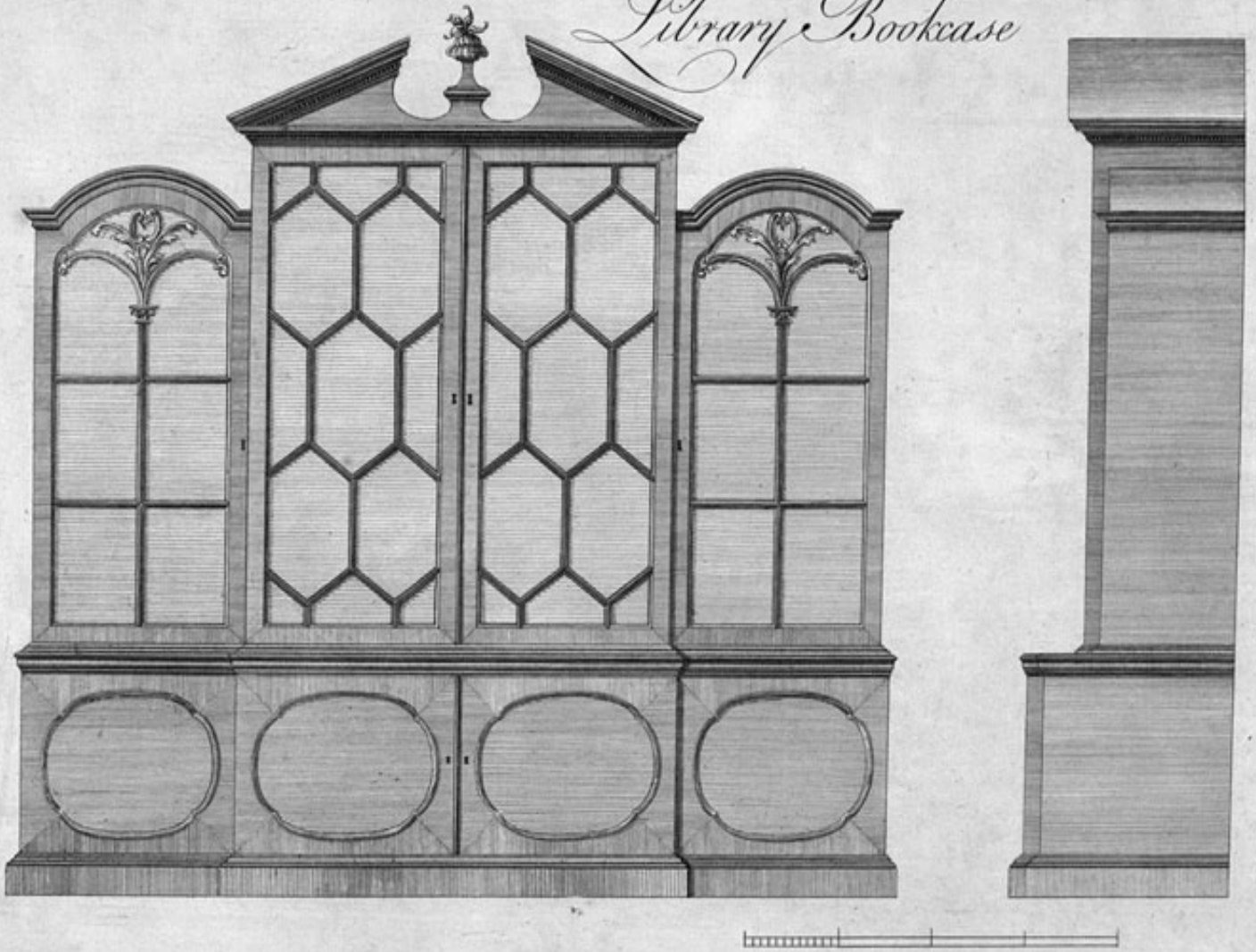
T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753

N.° LXVI.



Library Bookcase

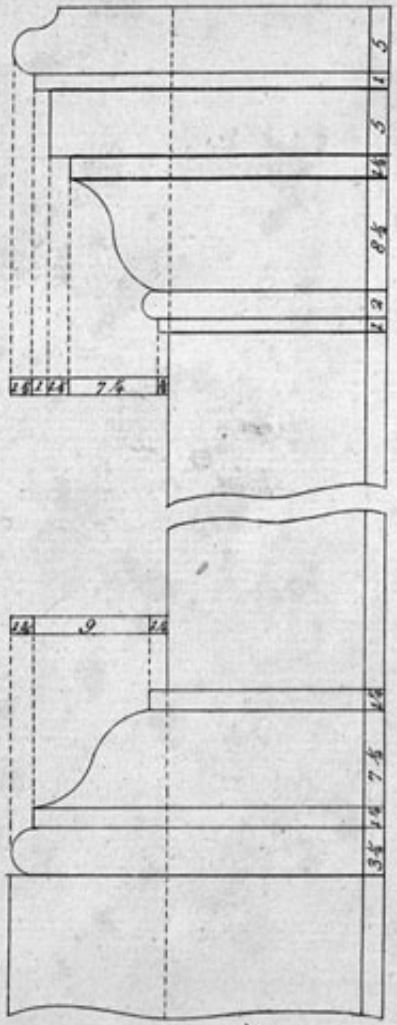


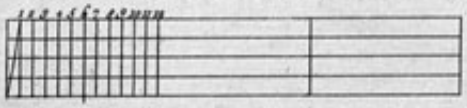
T. Chippendale inv et del

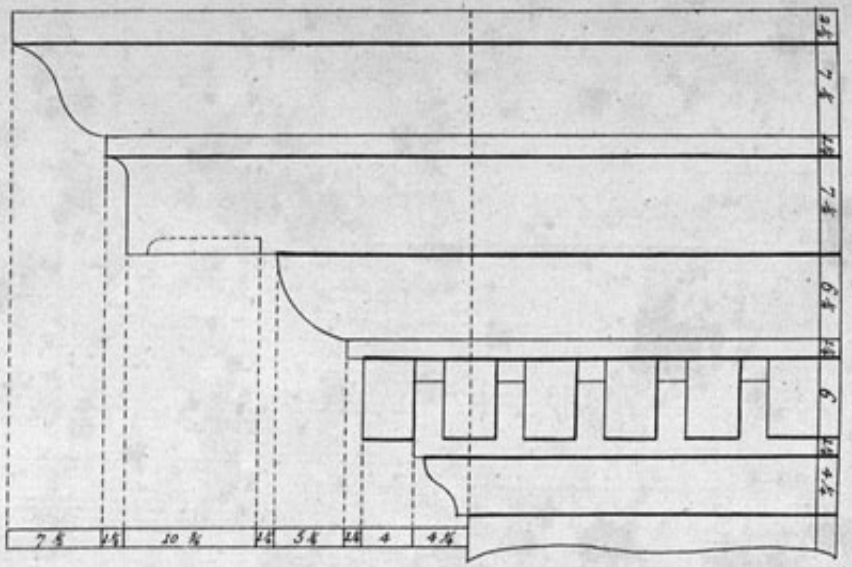
Pub. according to Act of Parliam. 1753.

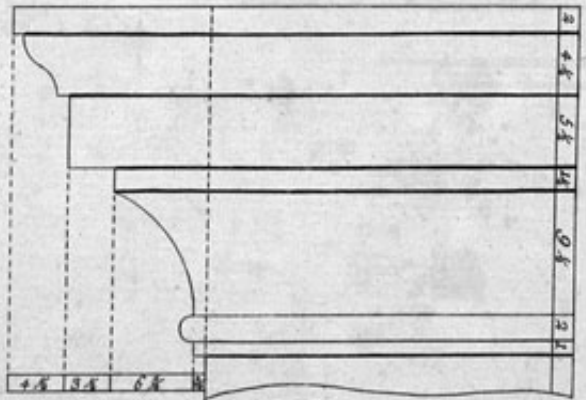
I. S. Muller sculp.

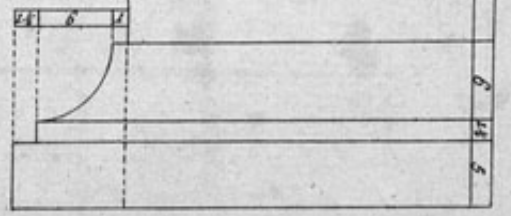
N°LXVIII



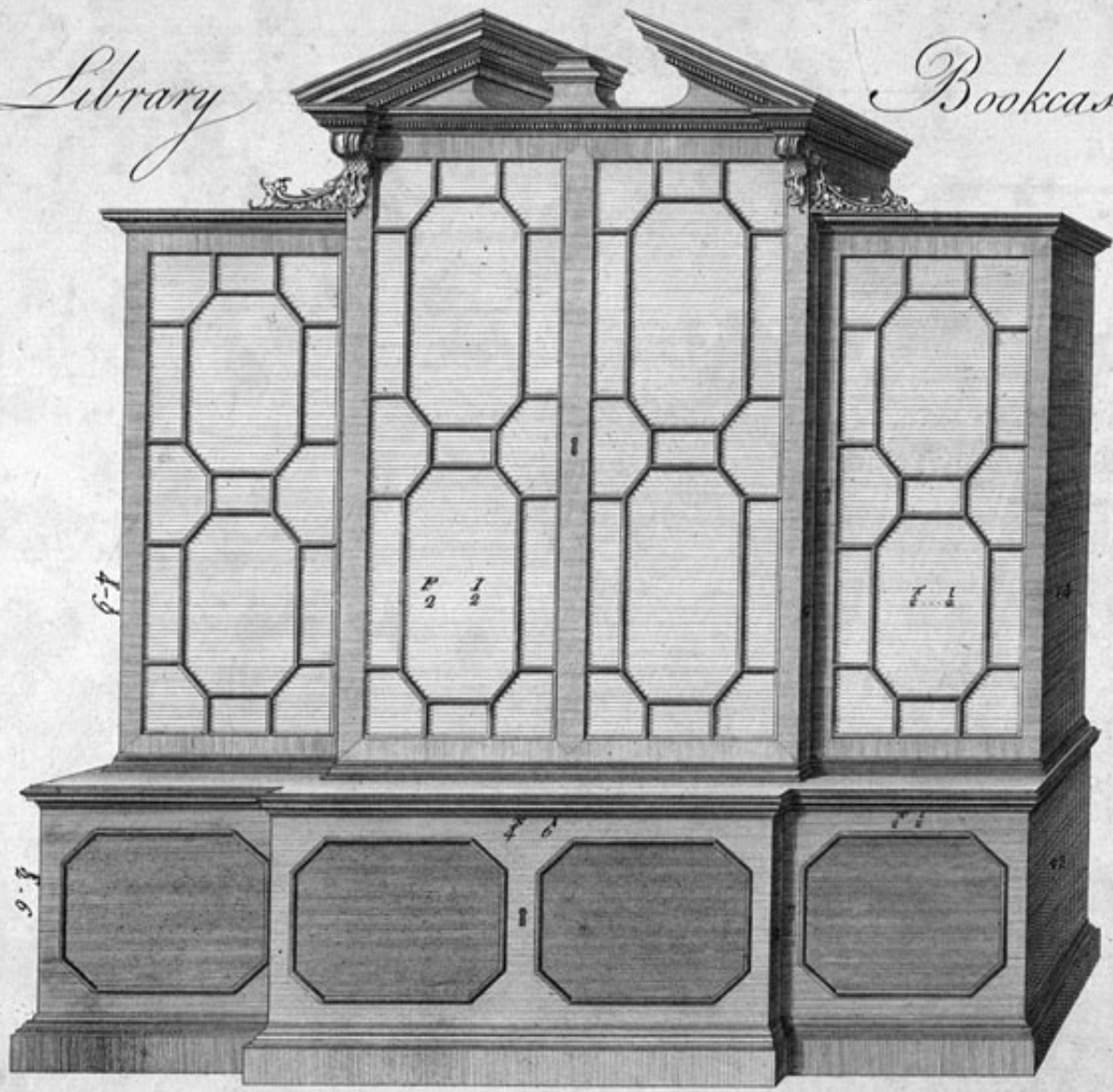






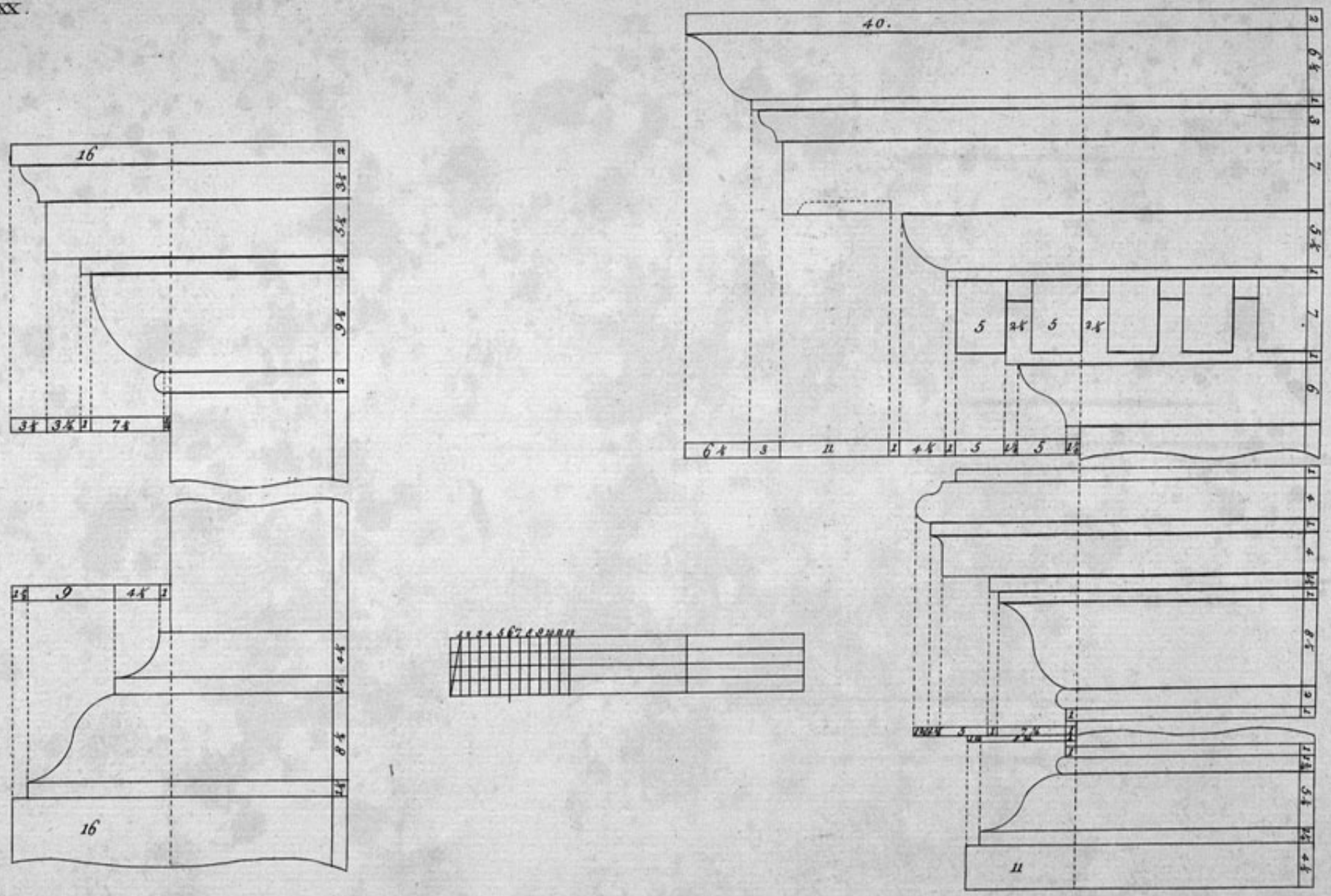


Library Bookcase

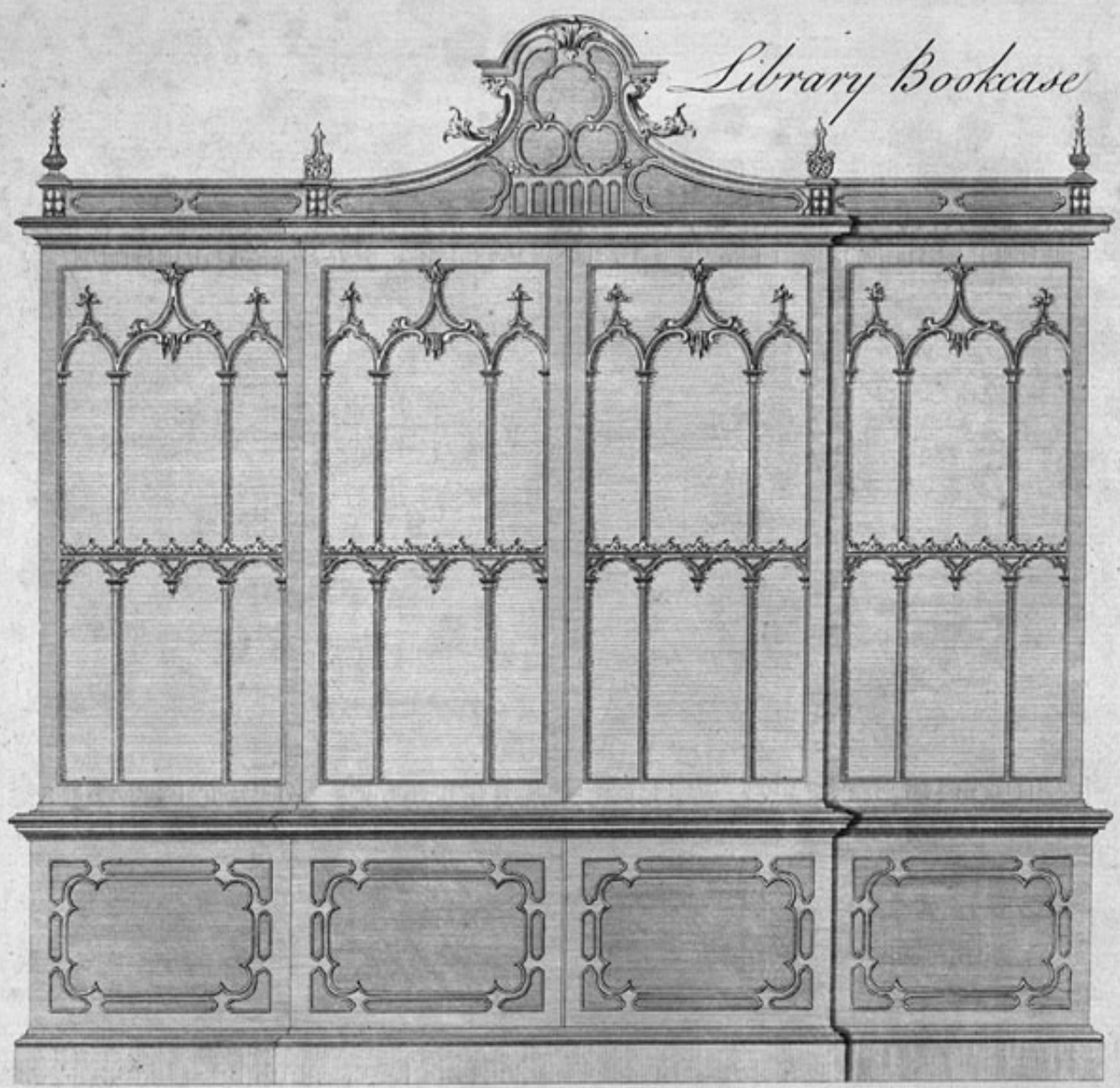


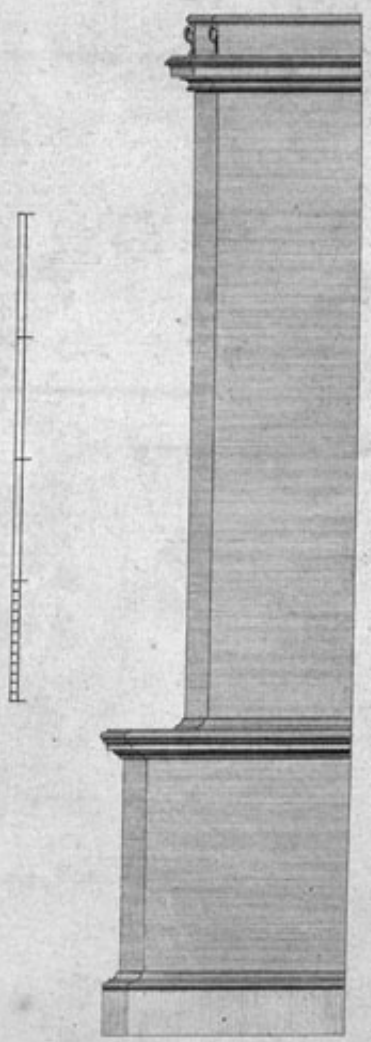
T. Chippendale inv. et del. *Pub according to Act of Parliam.t 1753.* *I.S Müller sculp.*

N.° LXX.



Library Bookcase



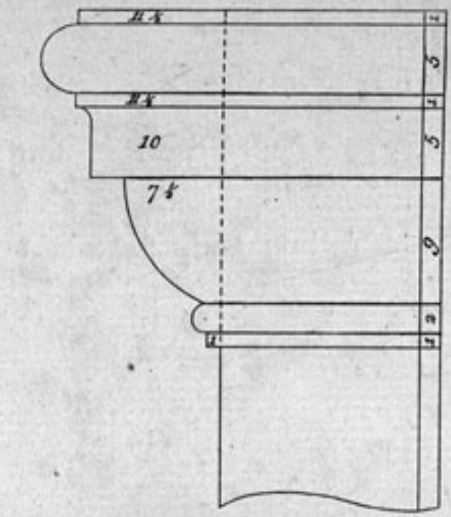


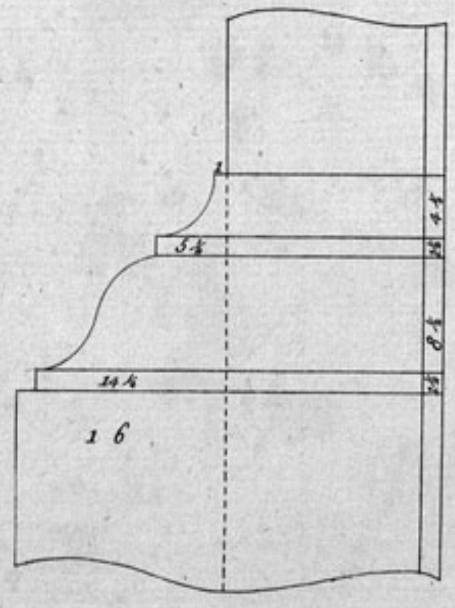
T. Chippendale inv. et del.

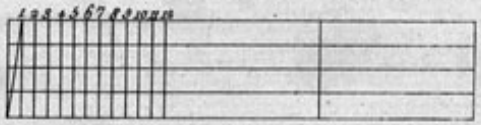
Pubd according to Act of Parliam. 1753.

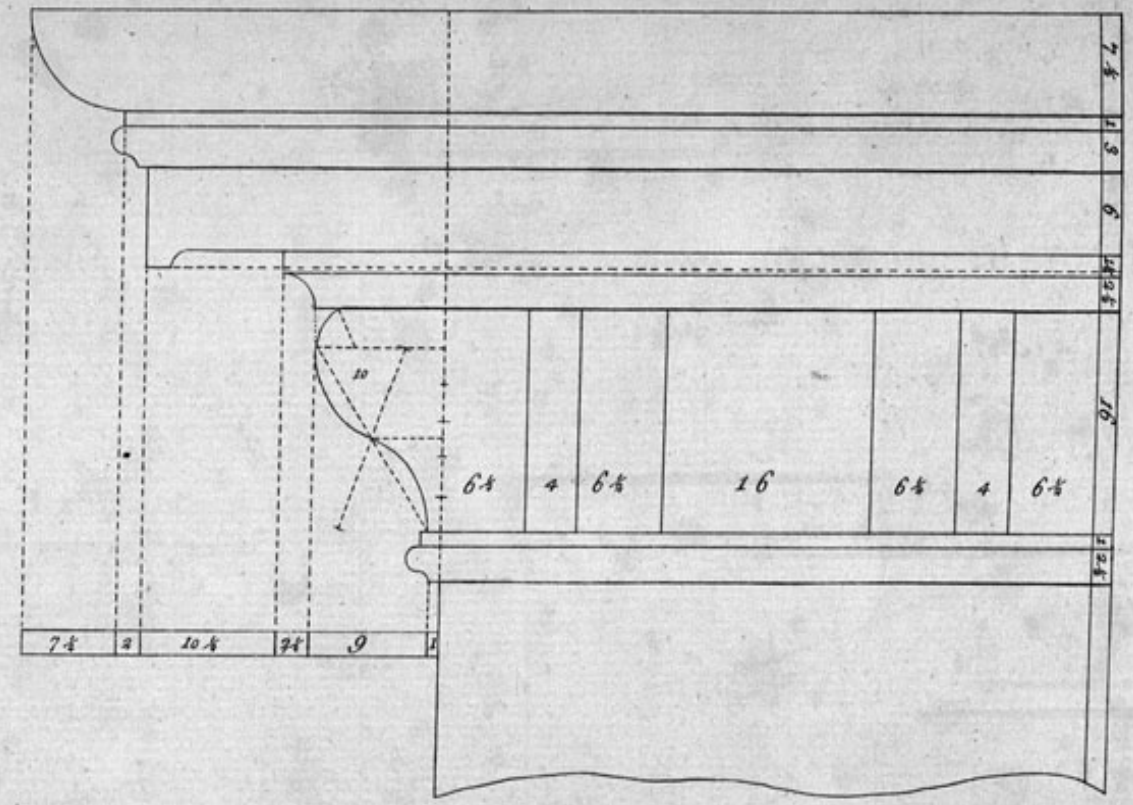
I. S. Muller sculp.

N.° LXXII.

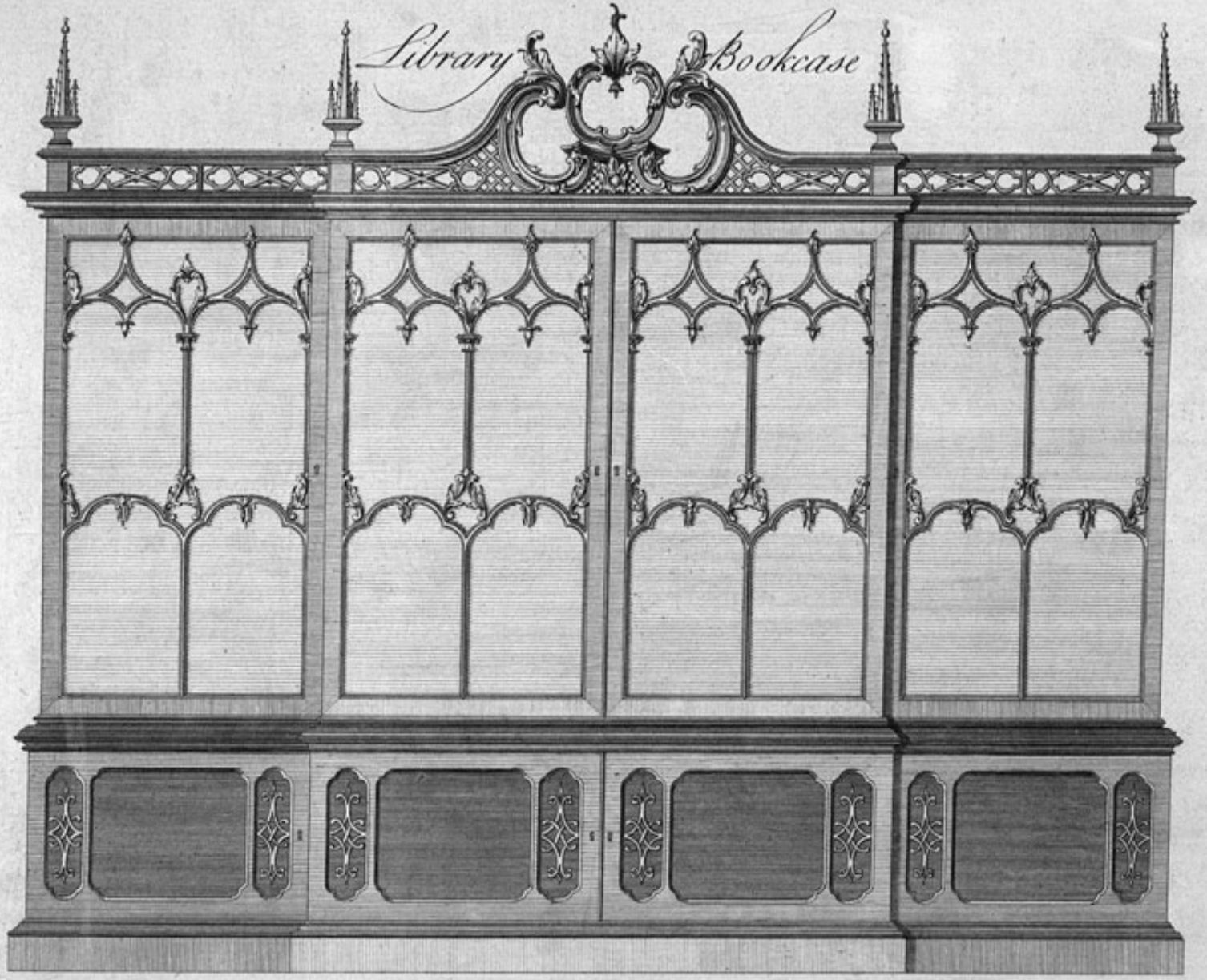


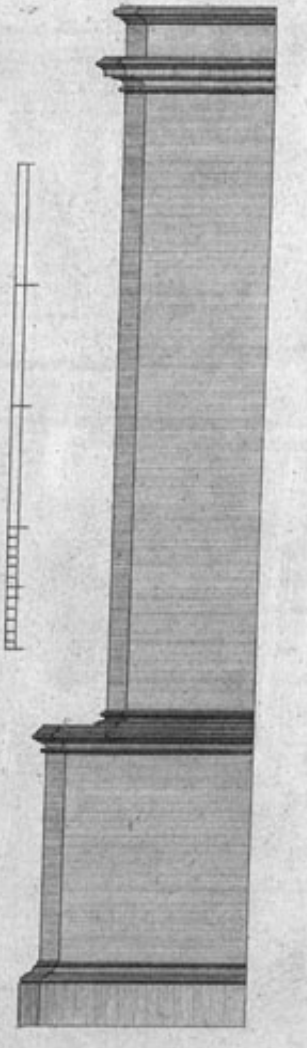






Library Bookcase



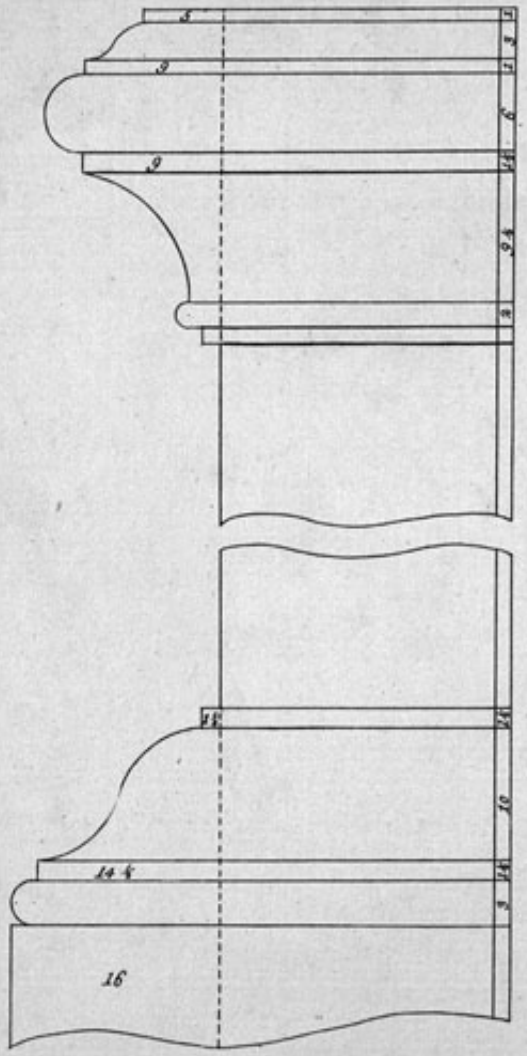


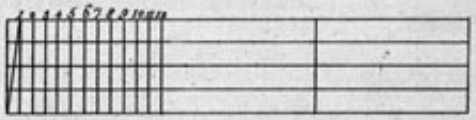
T Chippendale inv et del

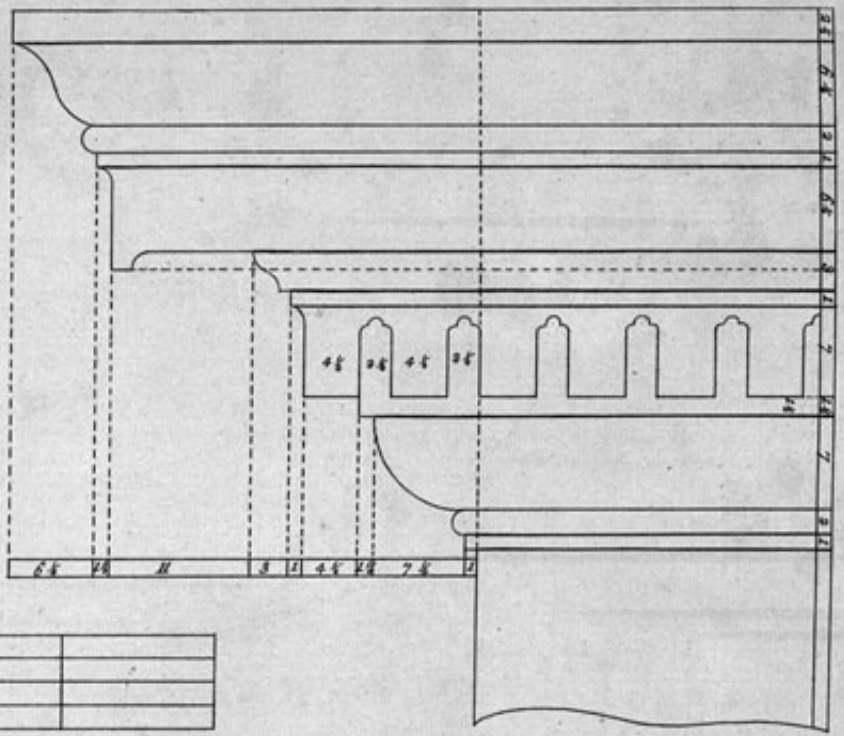
Pub according to Act of Parliam 1753

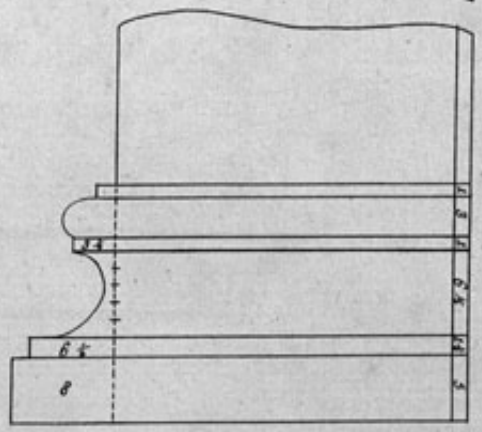
I S Muller sculp.

N.° LXXIV.









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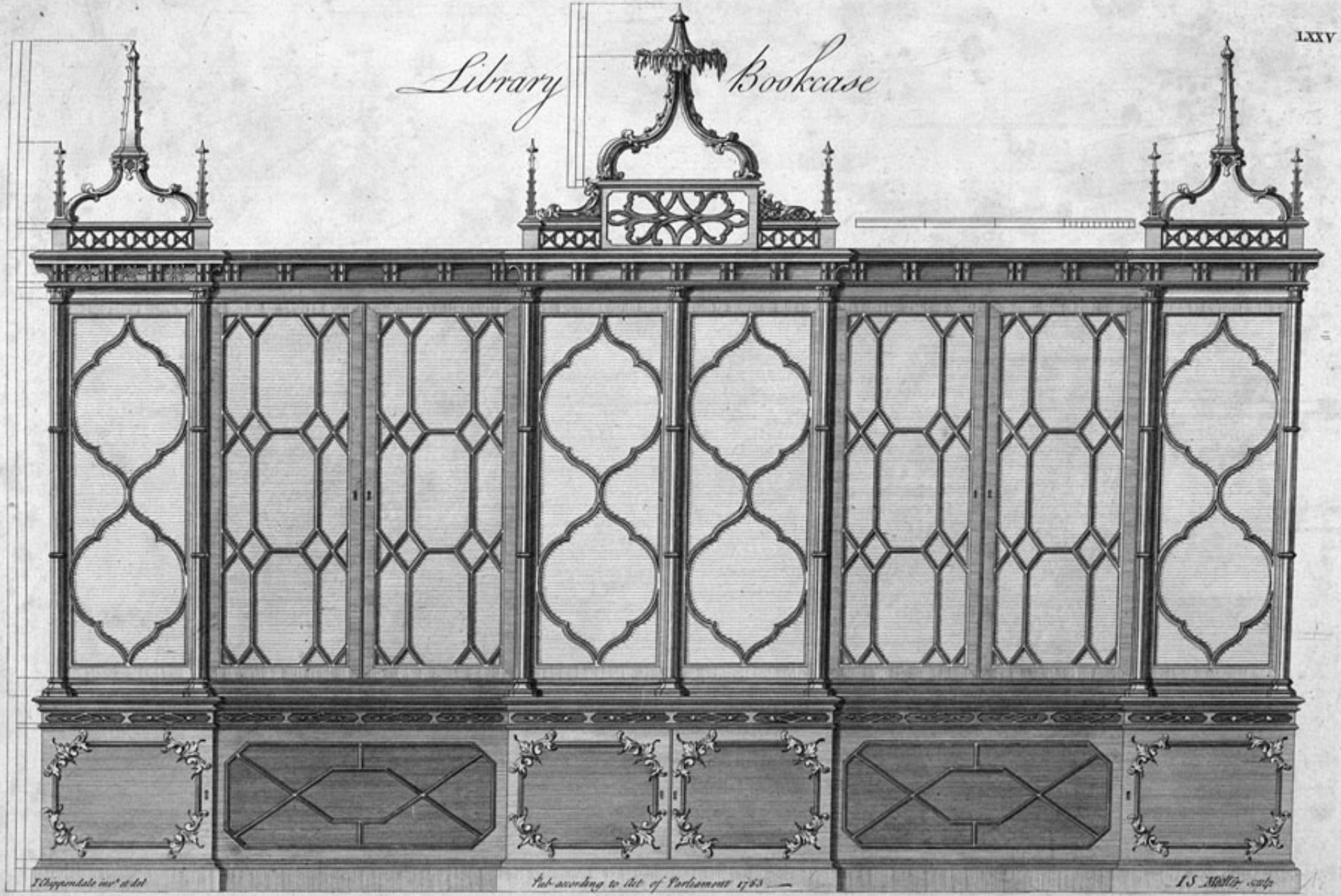
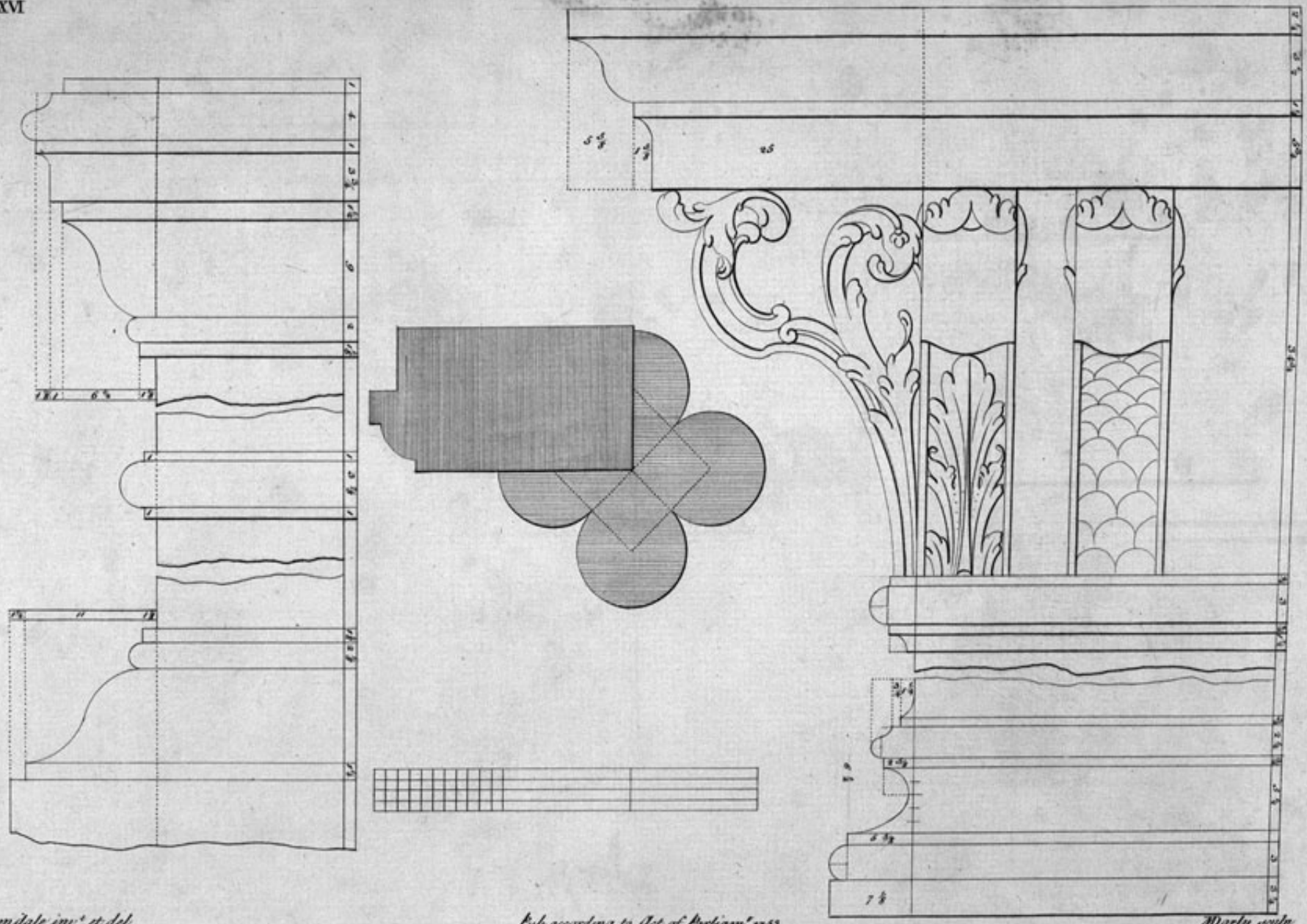


T. Chippendale inv.t et del. Pub. according to Act of Parliament 1763 — I S Müller sculp.

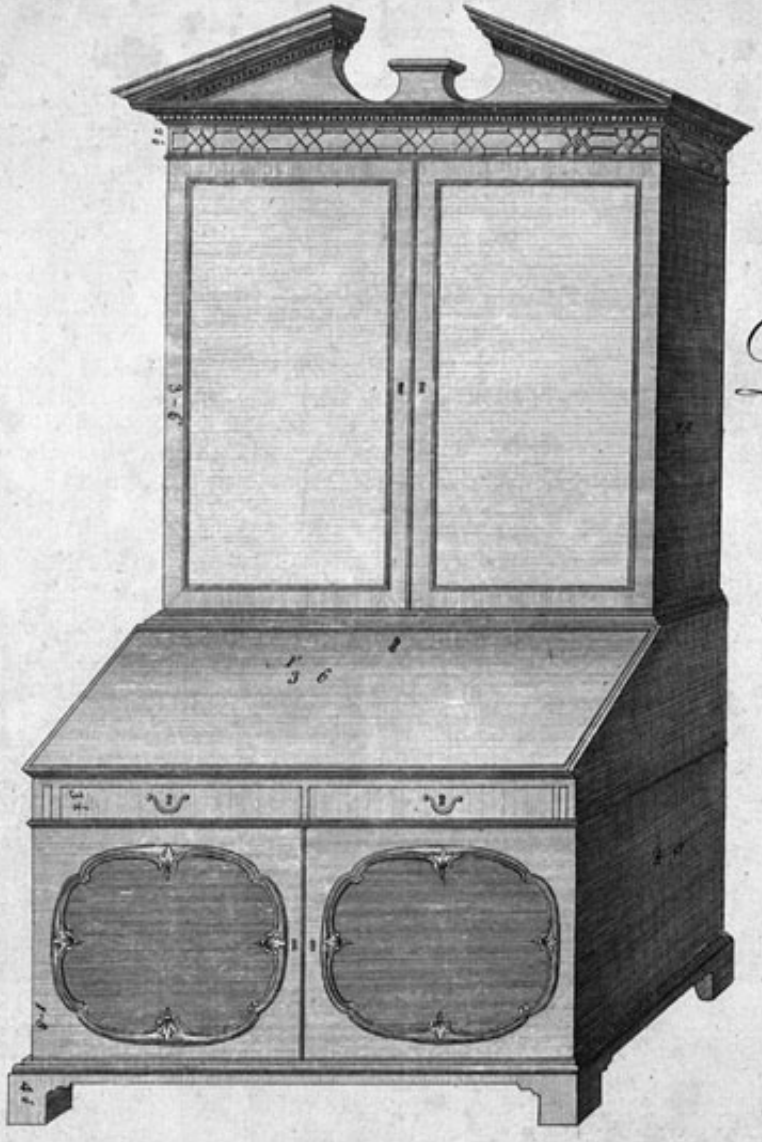
N° LXXVI



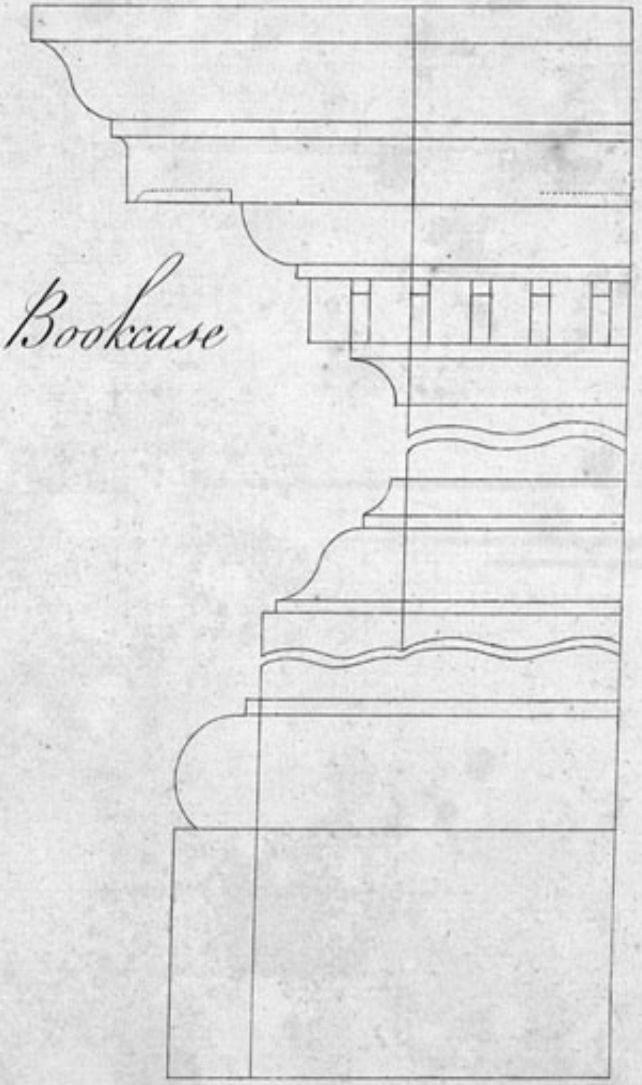
T Chippendale inv.t et del.

Pub according to Act of Parliam.t 1753

Darly sculp



Desk & Bookcase



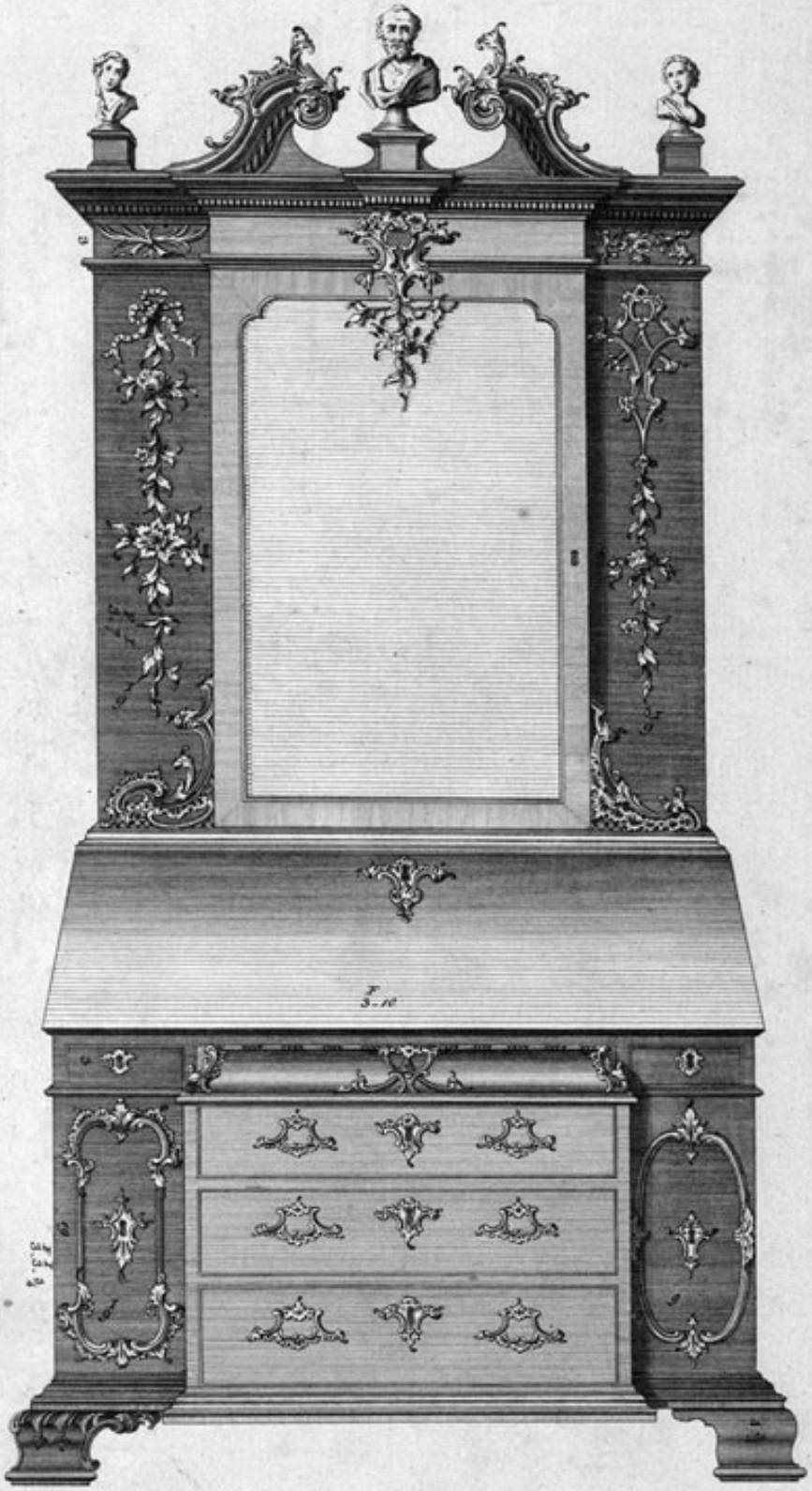
T. Chippendale inv. et del.

Pub: according to Act of Parliam. 1753.

T. Muller sculp.

N.° LXXVIII

Desk & Bookcase.

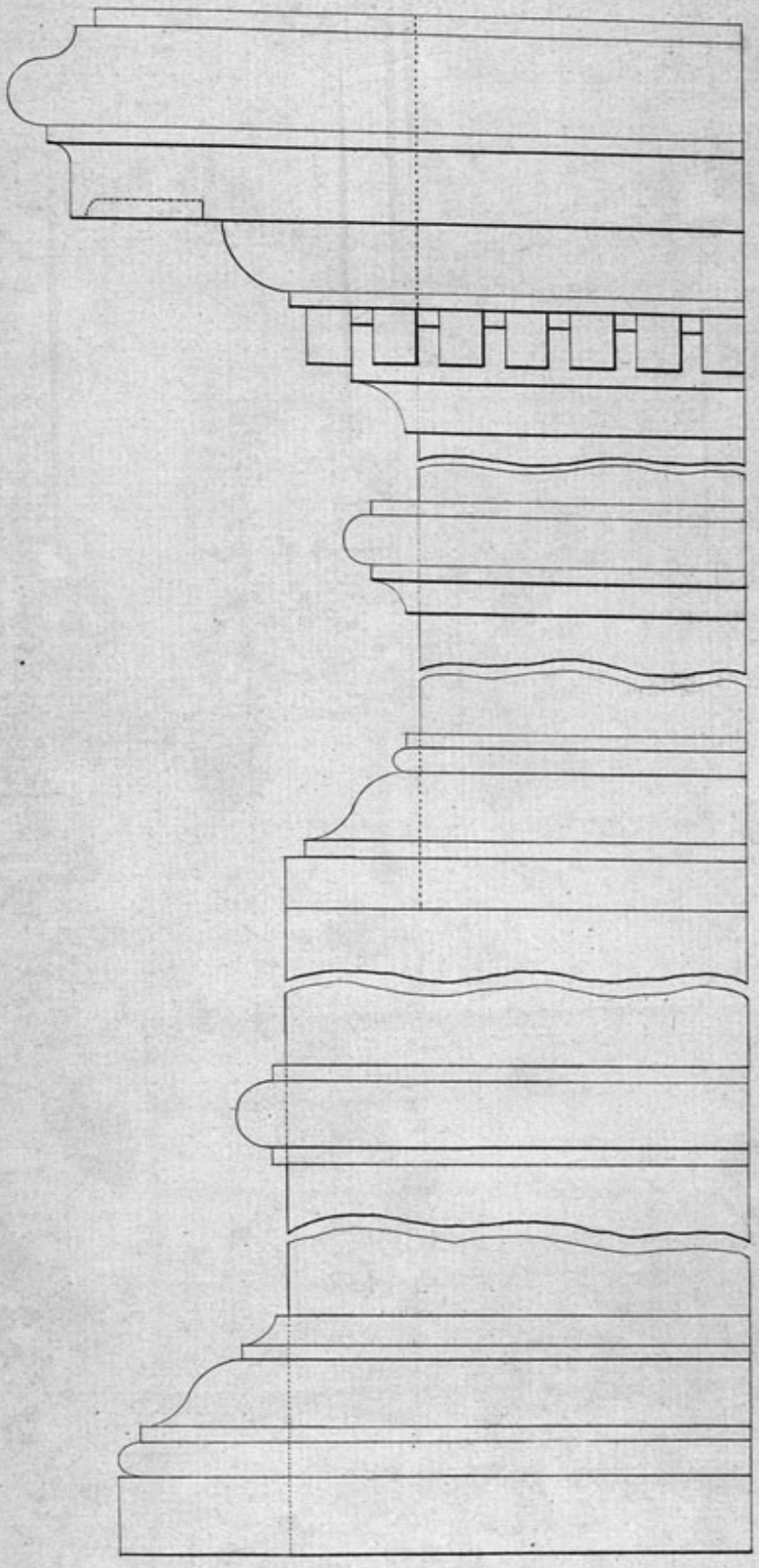


T. Chippendale inv.t et delin.

Published according to Act of Parliament &c.

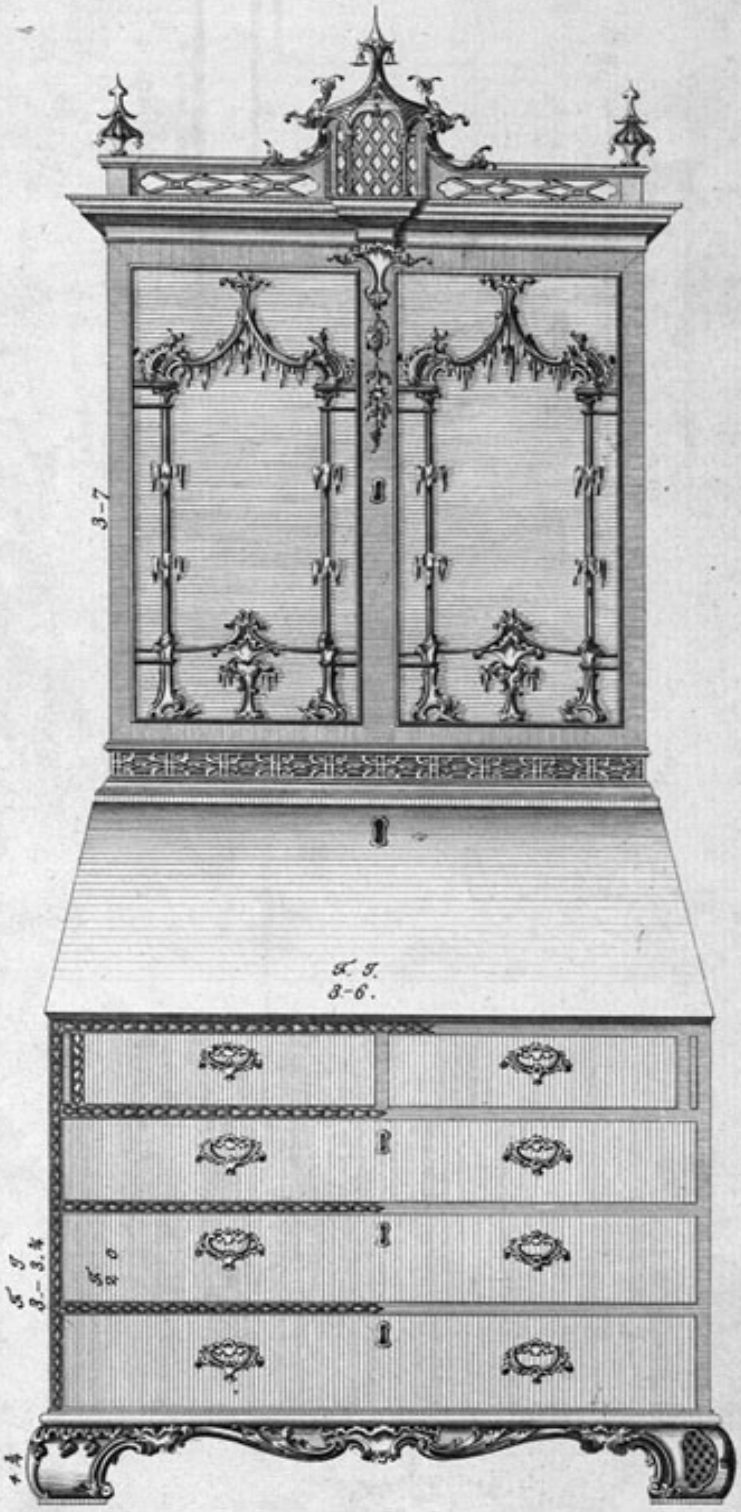
I.S. Müller Sculp.t

N°LXXIX



N.° LXXX.

Desk & Bookcase.

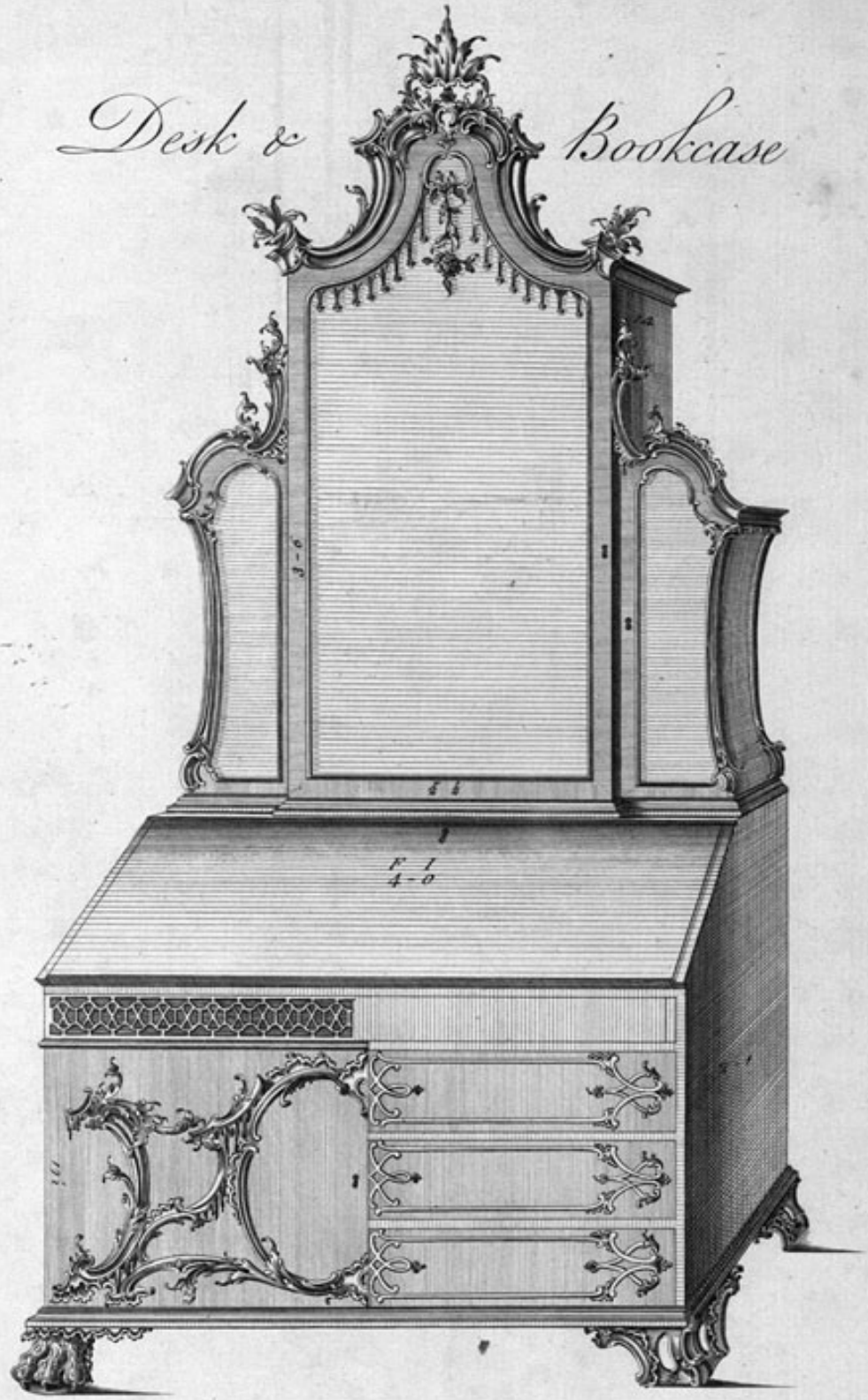


T. Chippendale inv.t et del.

Pub. according to Act of Parliam.t 1753

M Darly Sculp.

Desk & Bookcase

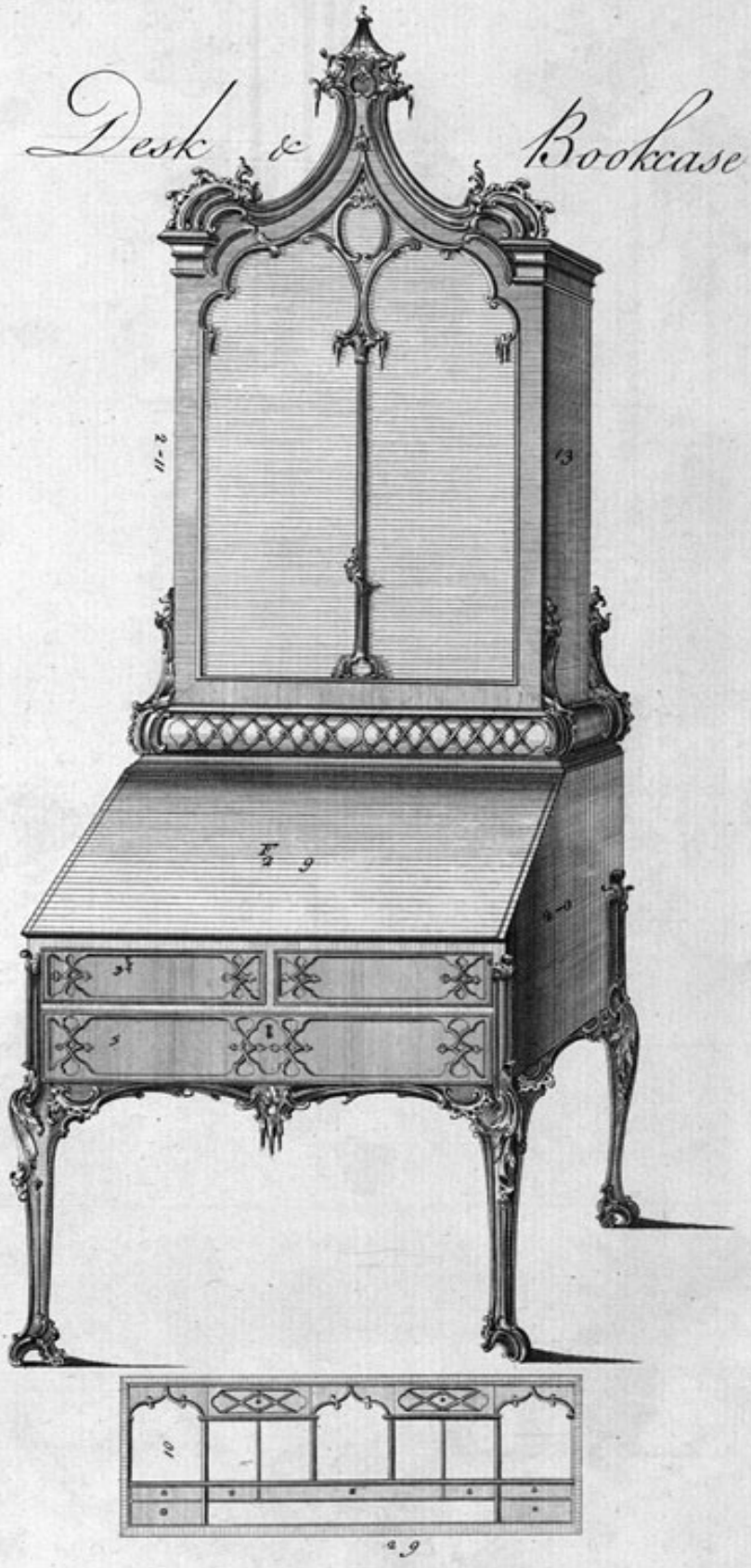


T. Chippendale inv. et del.

Pub.d according to Act of Parliament 1755

N. Darly sculp.

Desk & Bookcase



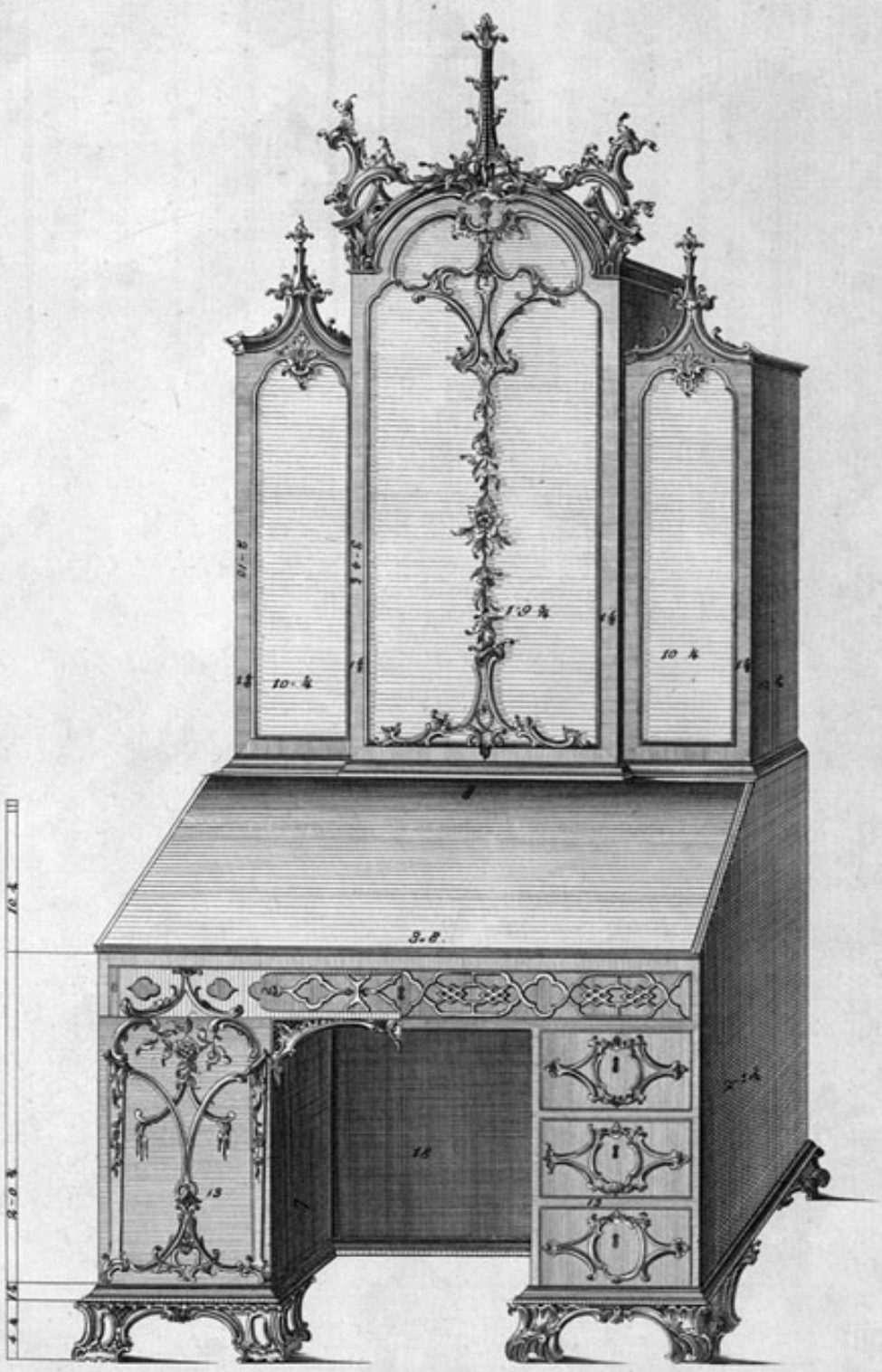
T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

Darly sculp.t

N°. LXXXIV.

Desk & Bookcase.



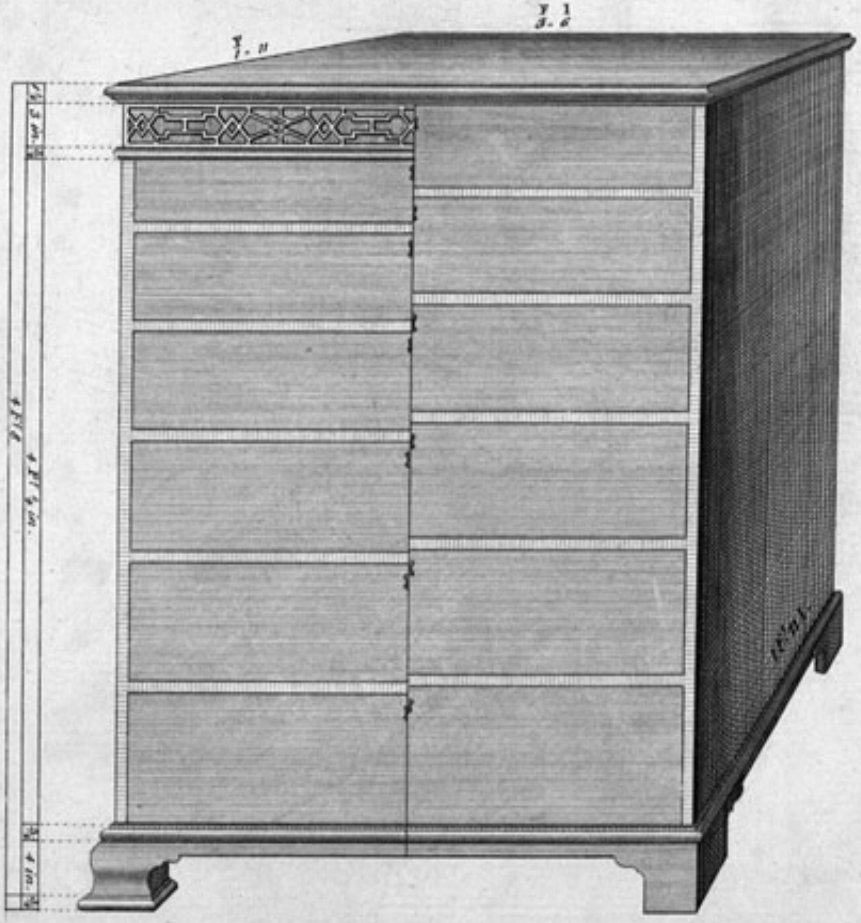
T. Chippendale inv.t et del.

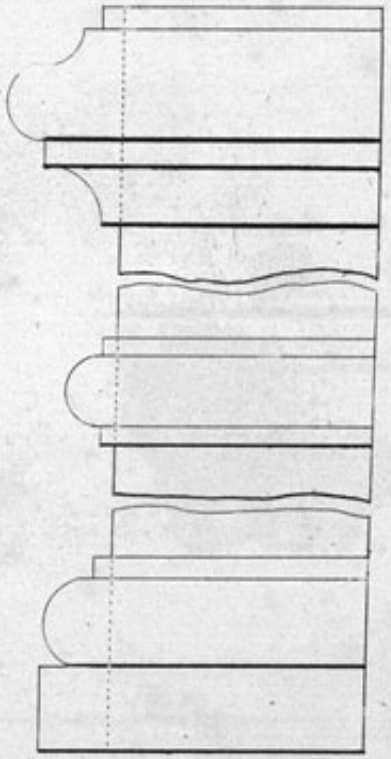
Pub.d according to Act of Parliament 1753

J. Darly sculp.

N.o 83.

Chest of Drawers

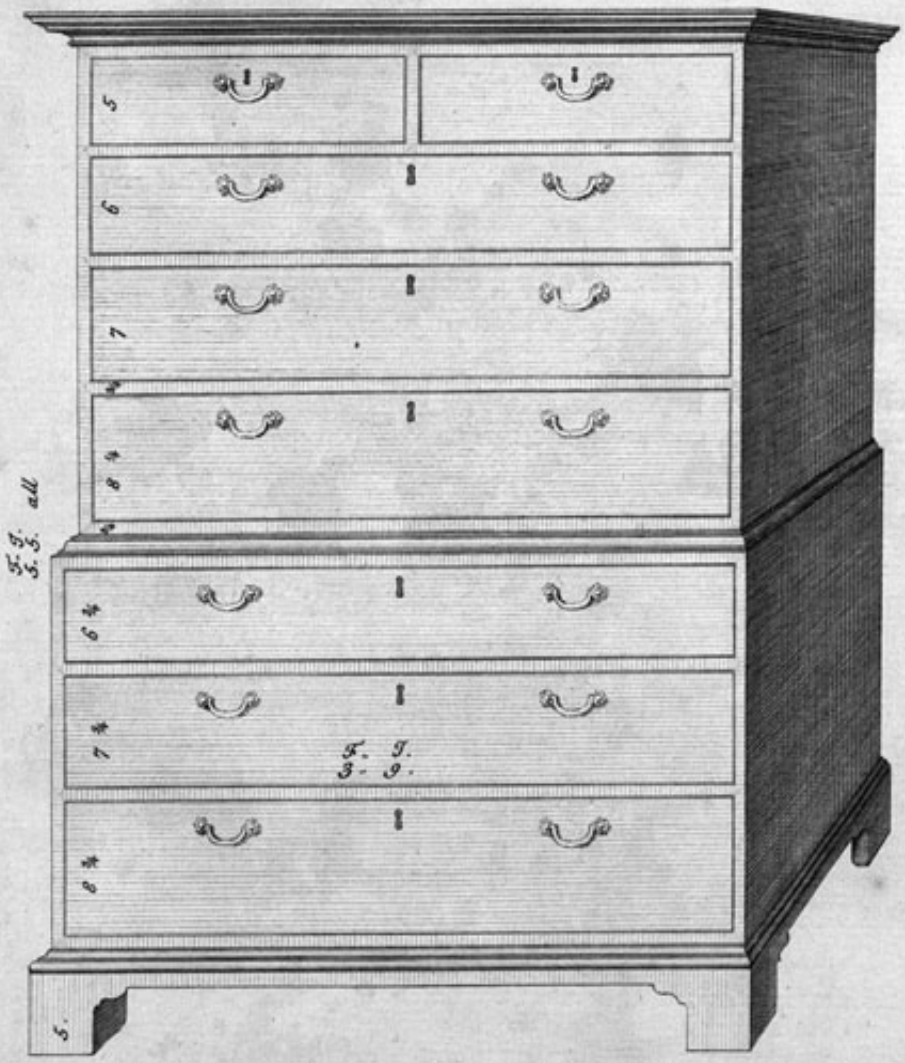


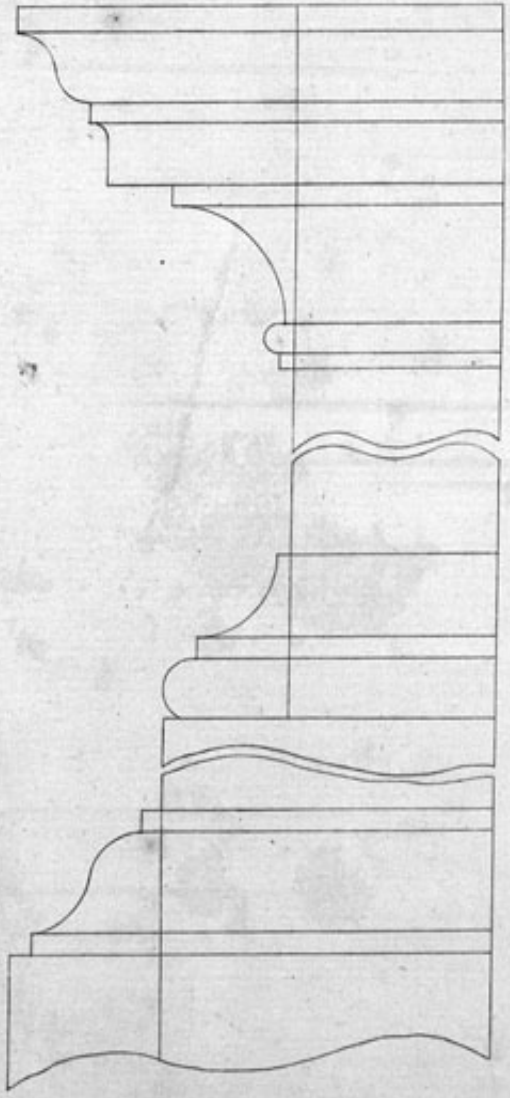


T. Chippendale inv.t et del. *Pub.d according to Act of Parliam.t 1753.* *M. Darly sculp.*

N.° LXXXVI.

Chests of Drawers.

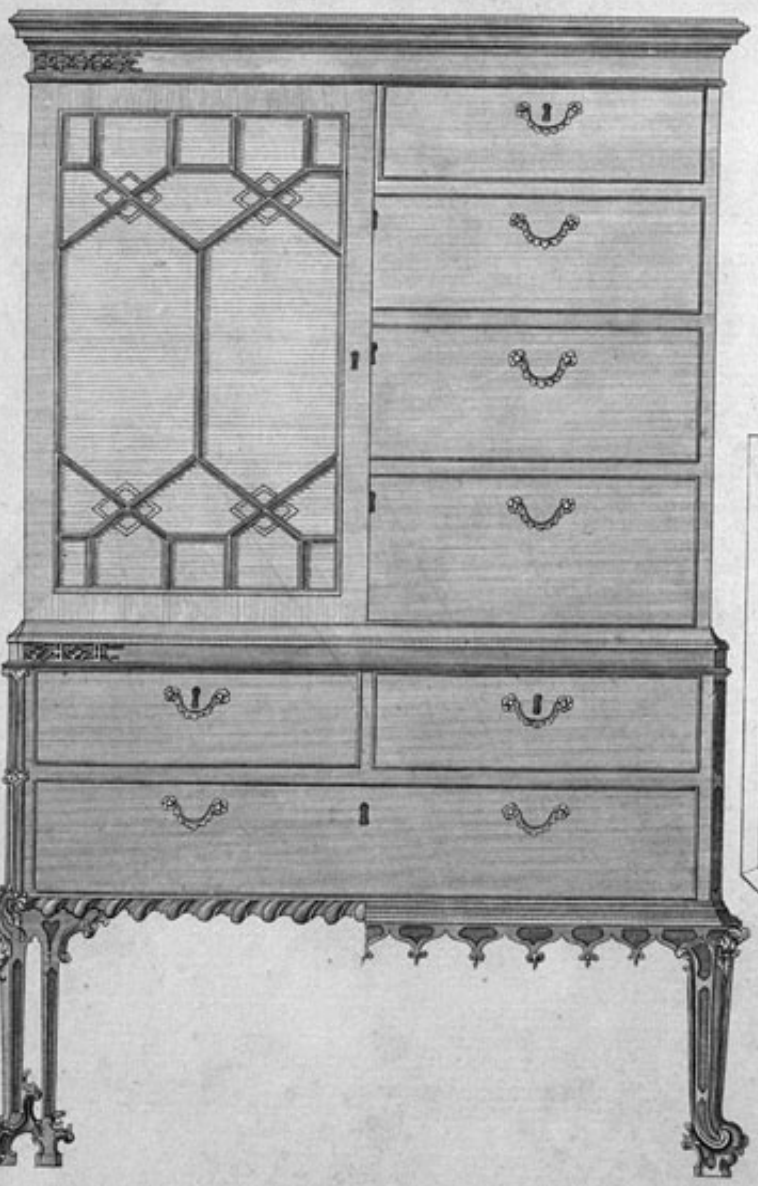


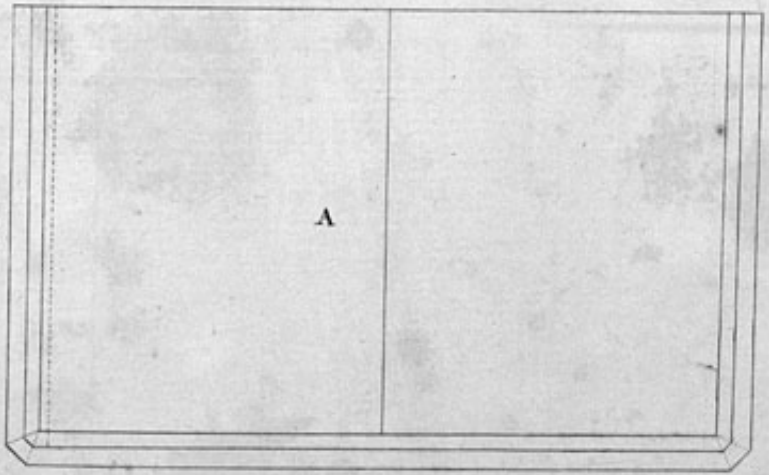


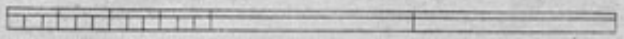
T. Chippendale inv.t et del.

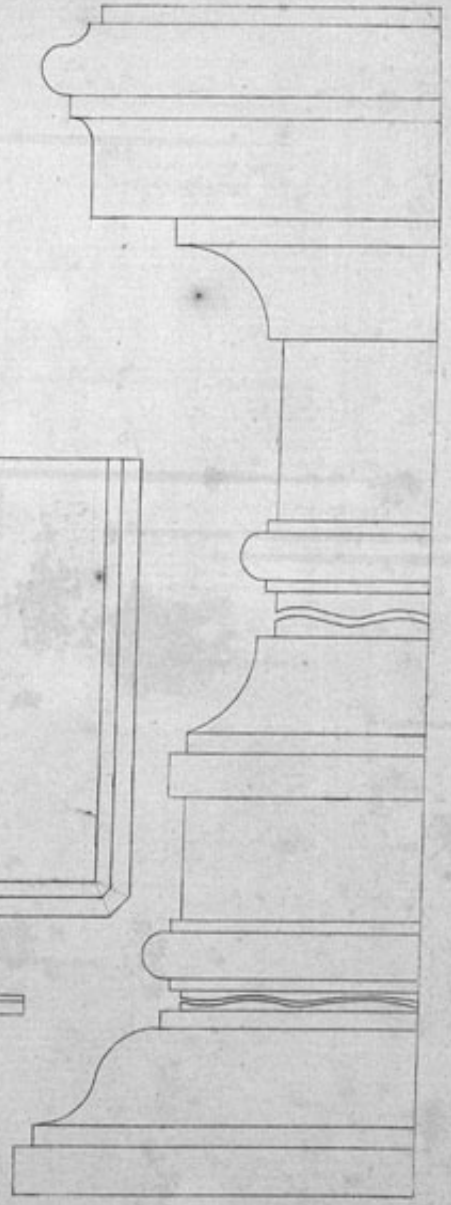
Pub according to Act of Parliam.t 1788

Chest of Drawers. *No 87.*





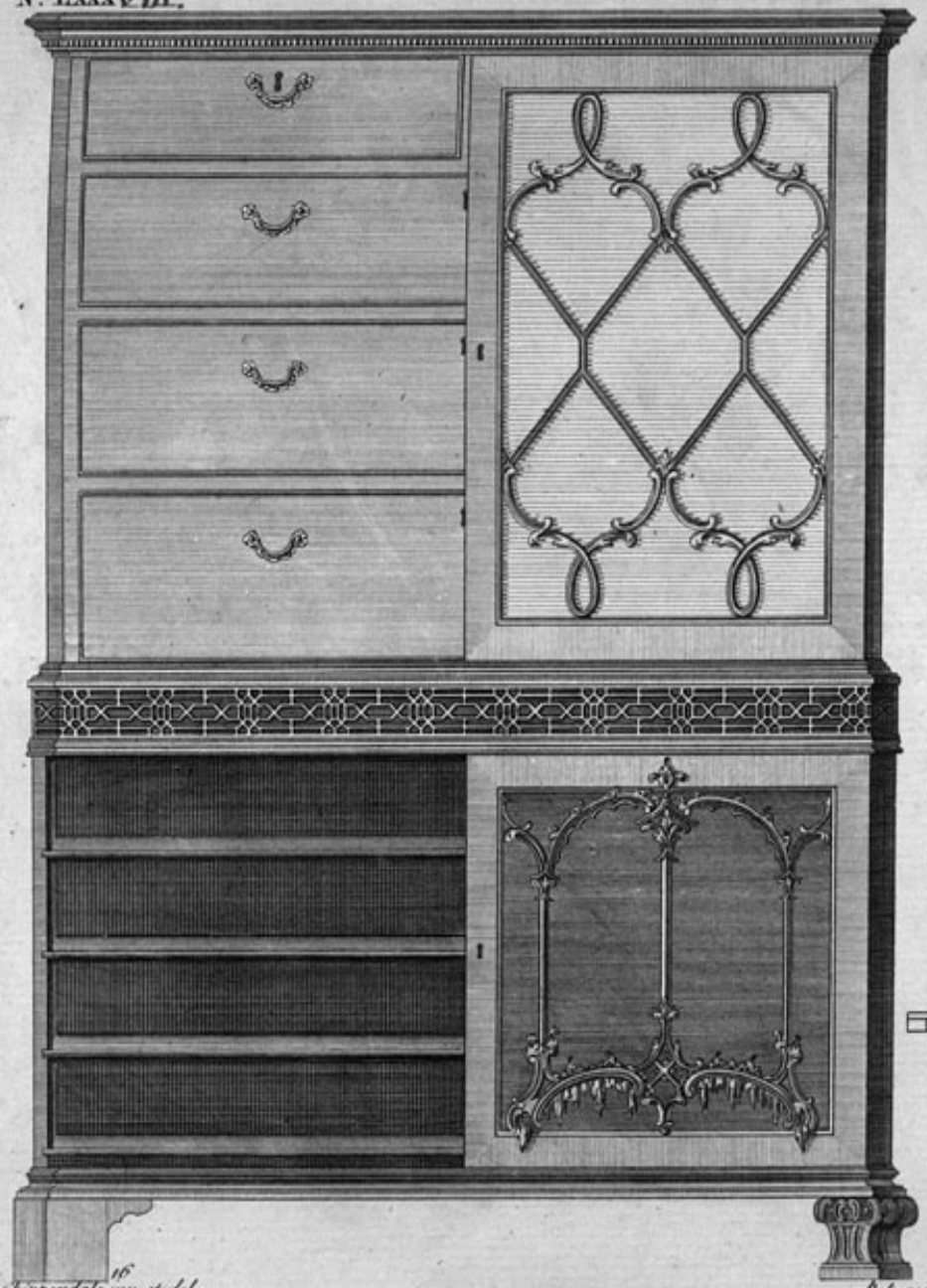


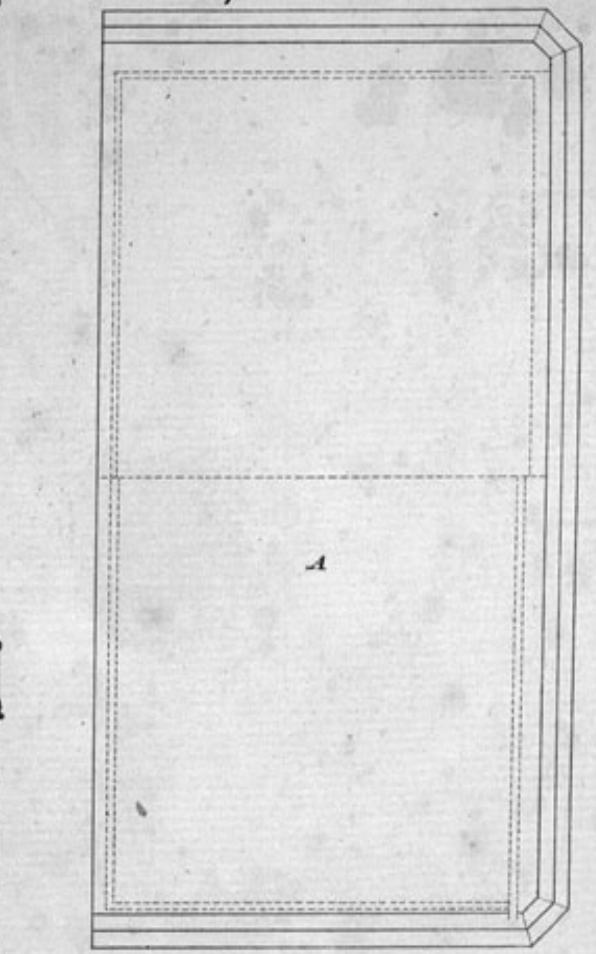


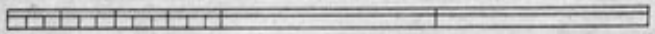
T. Chippendale inv.t et del. *Pub.d according to Act of Parliament 1753* *T. Müller sculp*

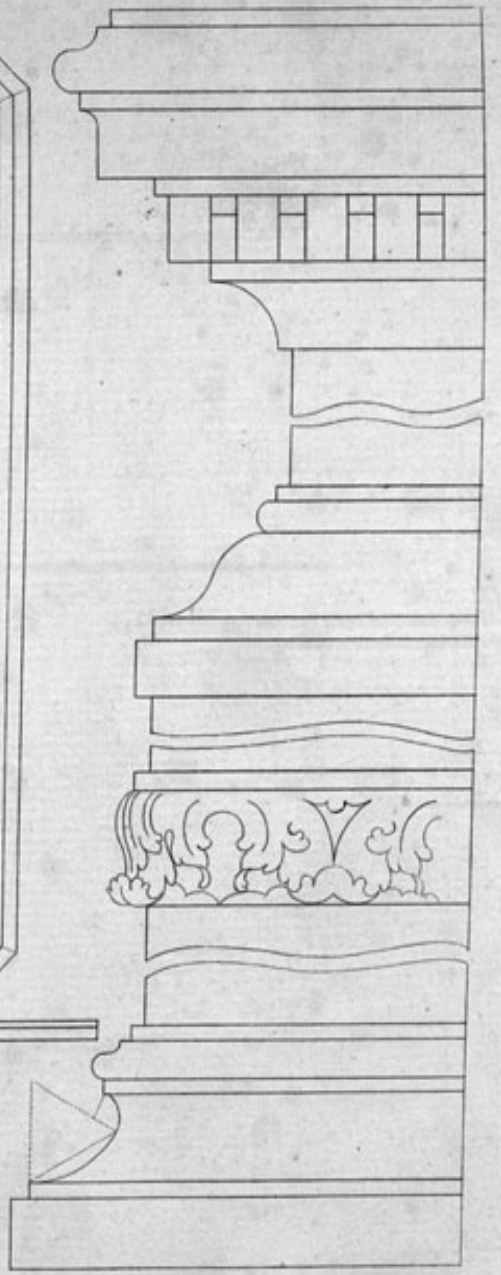
N.o LXXXVIII.

Chest of Drawers.









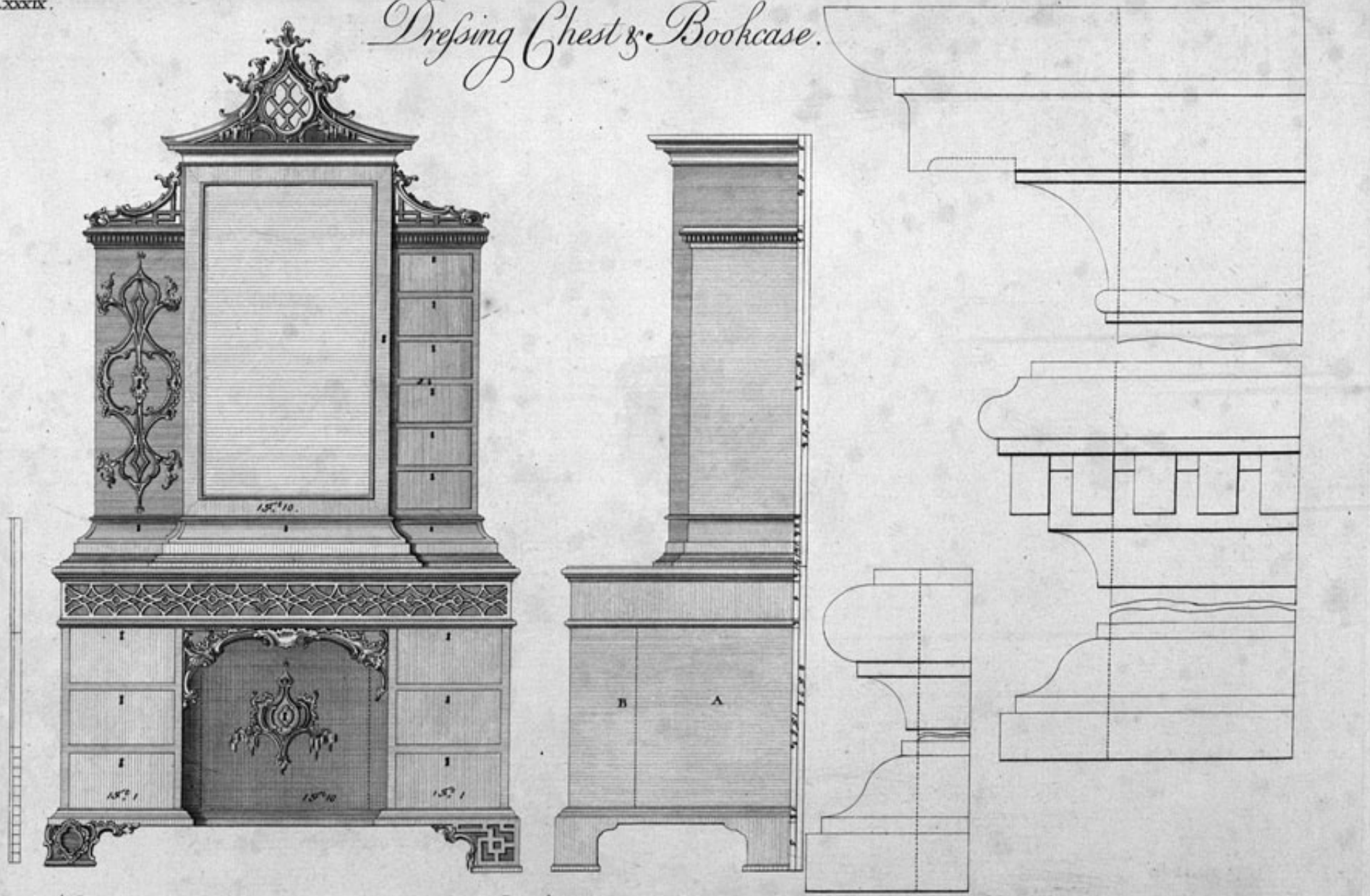
T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

I.S Muller sculp.

N.° LXXXIX.

Dreſsing Chest & Bookcase.



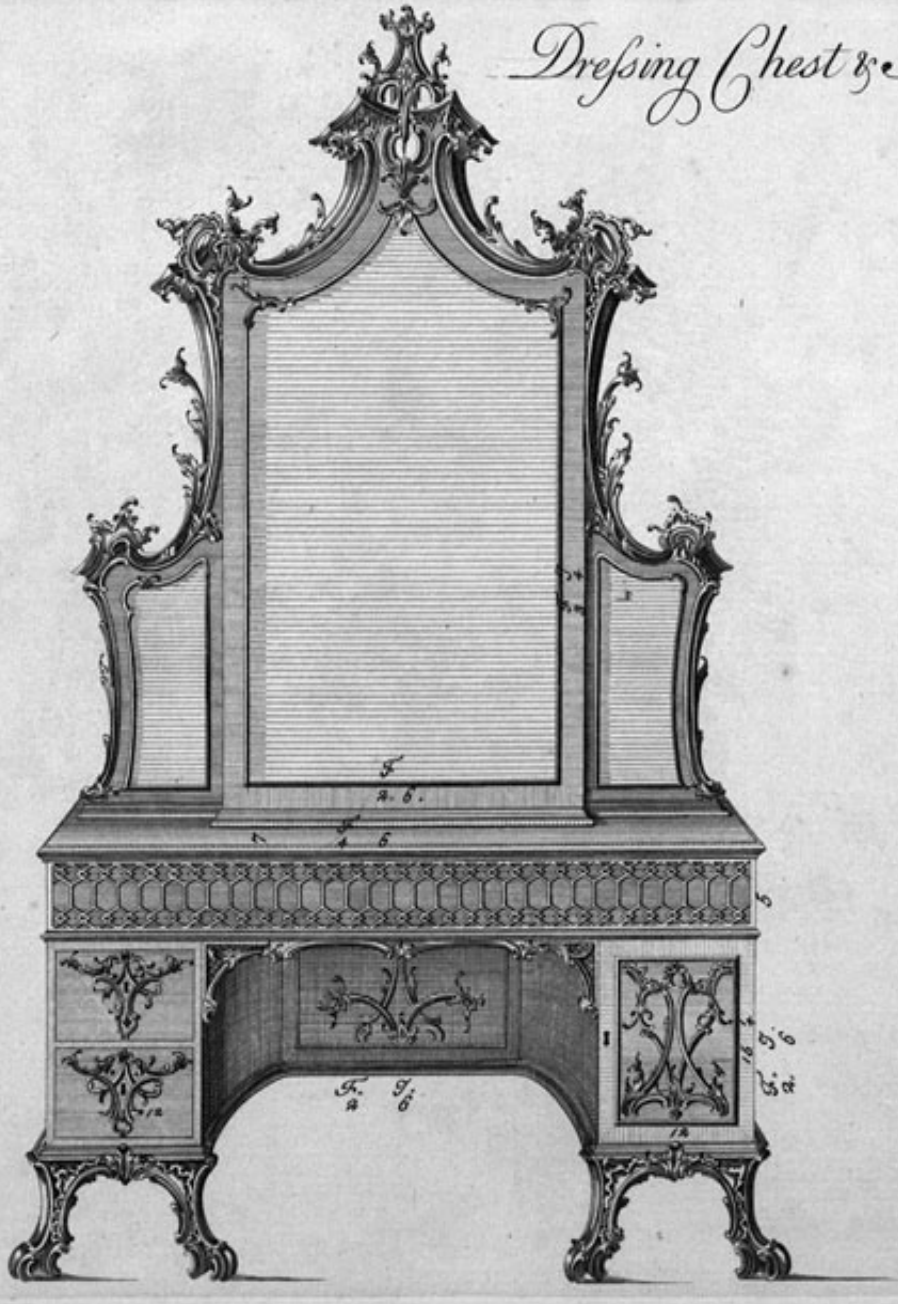
T. Chippendale inv.t et del.t.

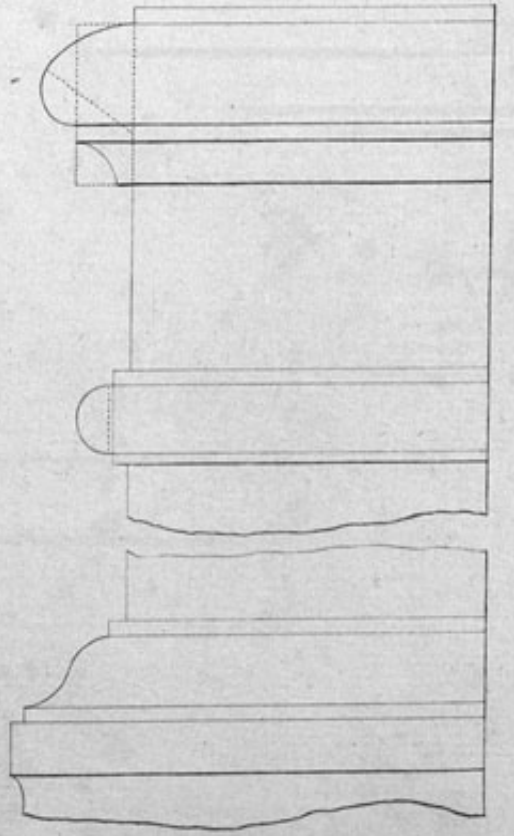
Pub.d according to Act of Parliam.t 1753.

M Darly Sculp.

N.° XC.

Dreſsing Chest & Bookcase.



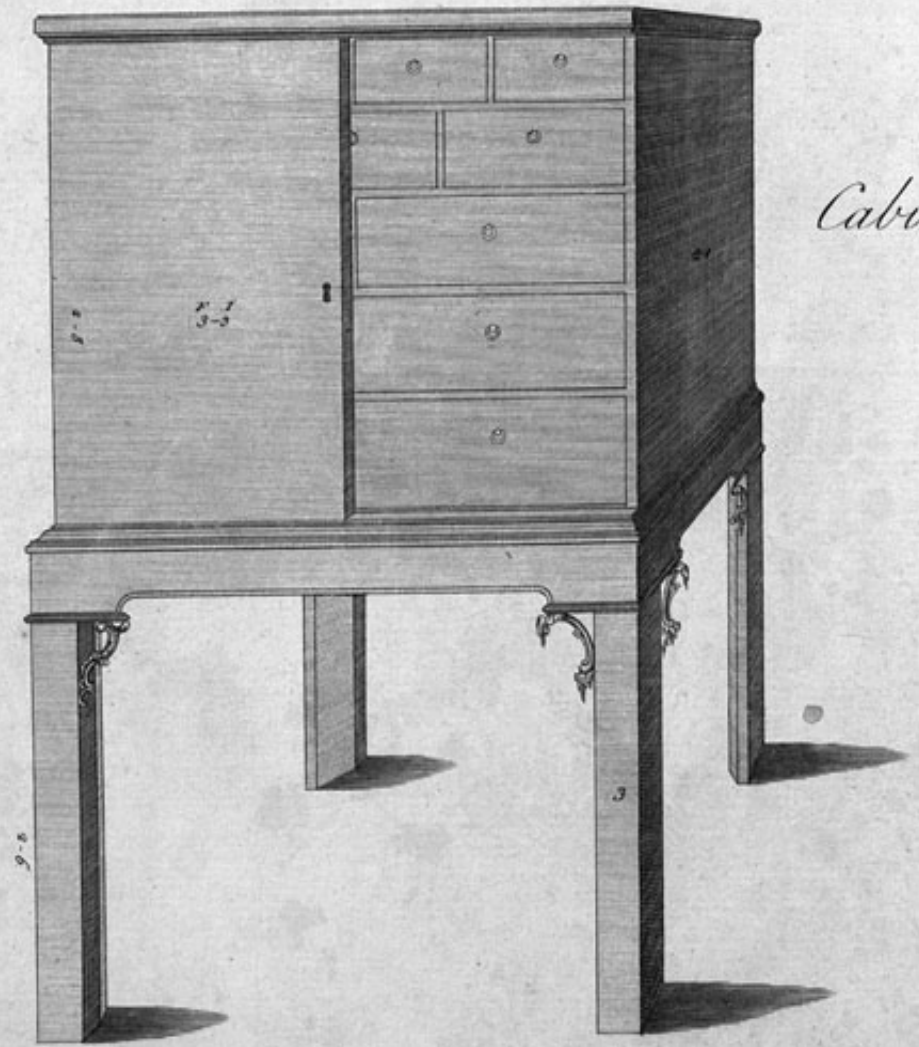


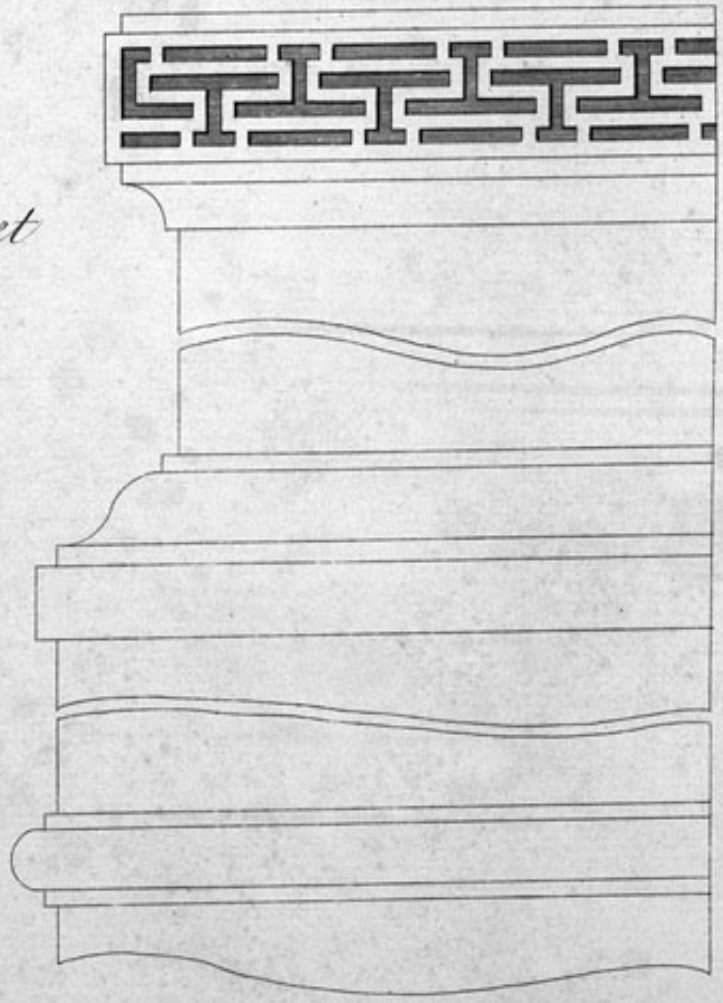
T. Chippendale inv.t et del.

Pub. according to Act of Parliam.t 1759.

Darly sculp

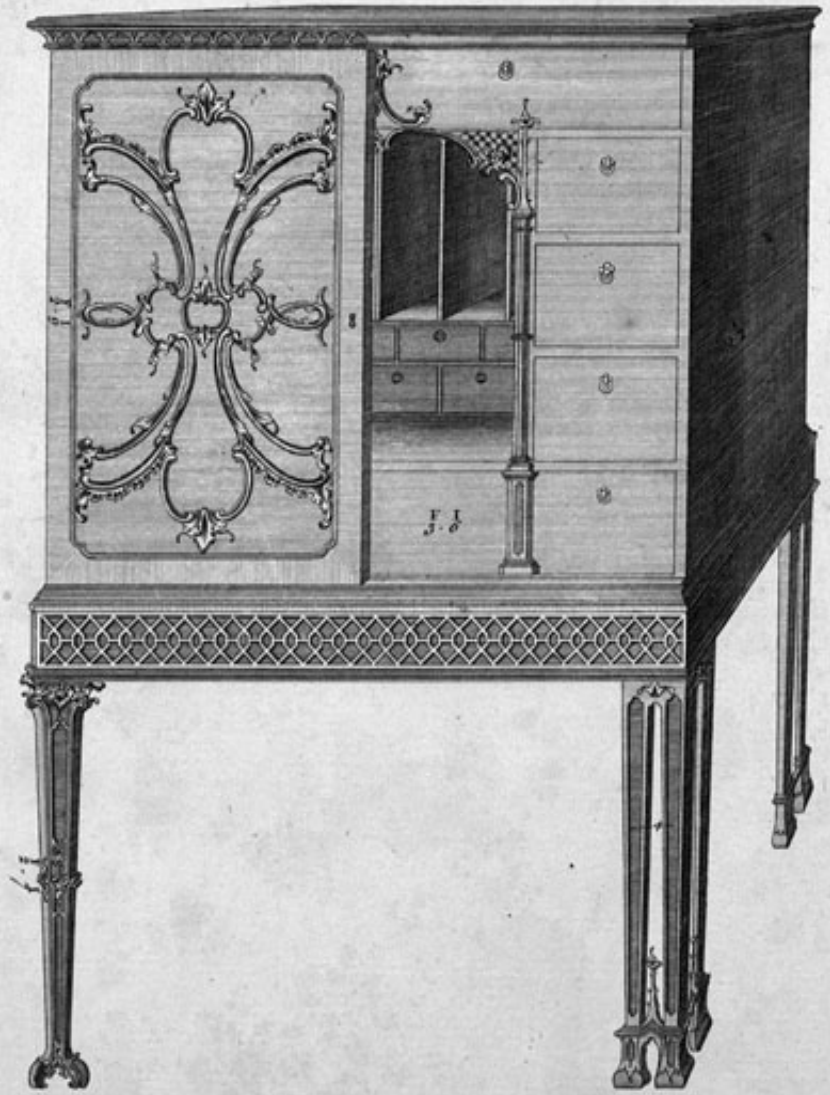
Cabinet

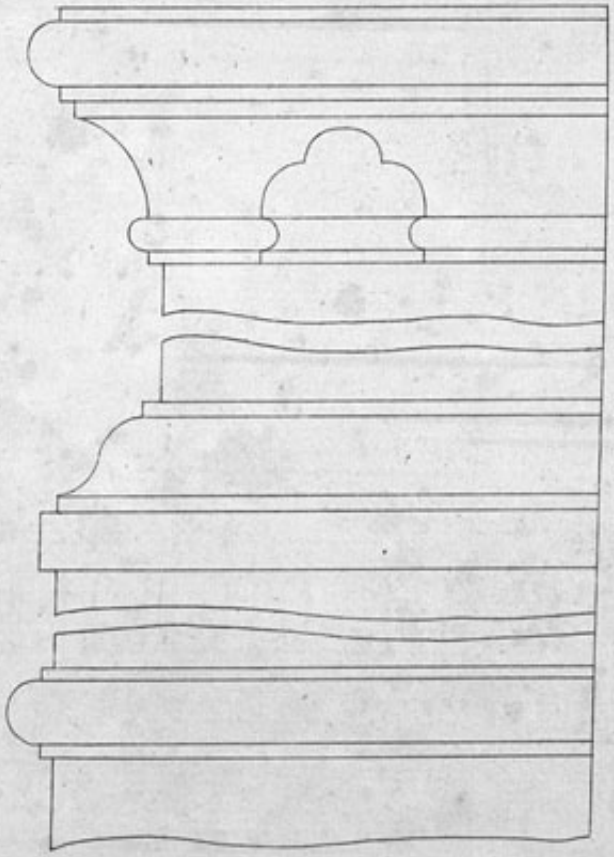




T. Chippendale inv et del. *Pub. according to Act of Parliam. 1753.* *T. Muller sculp*

Cabinet. No. 92.

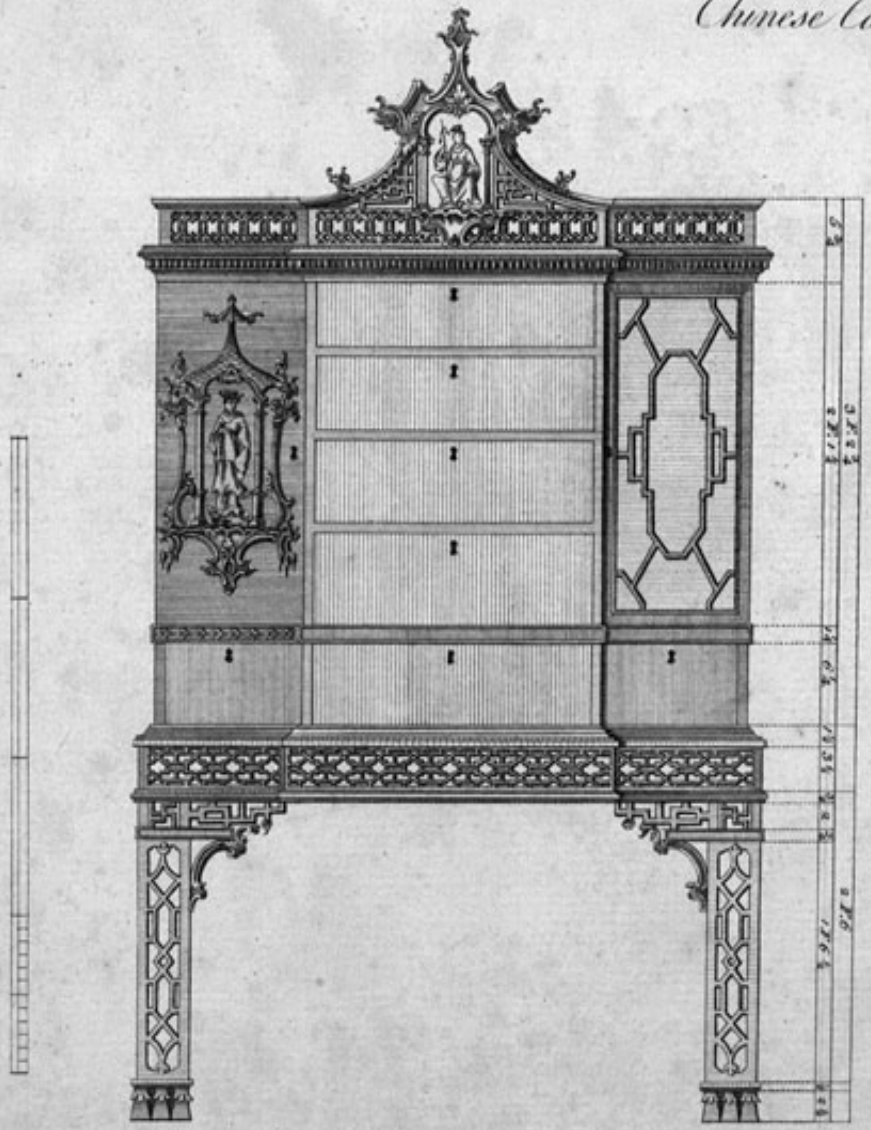


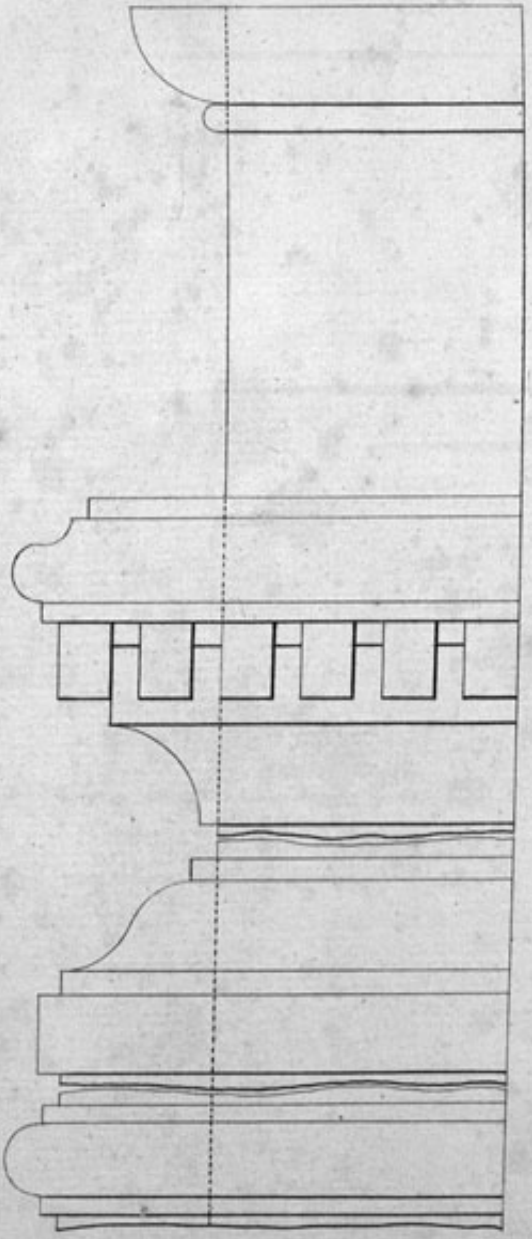


T. Chippendale inv. et del. Pub. according to Act of Parliam. 1753 T. Müller sculp.

N.° XCIII

Chinese Cabinet.





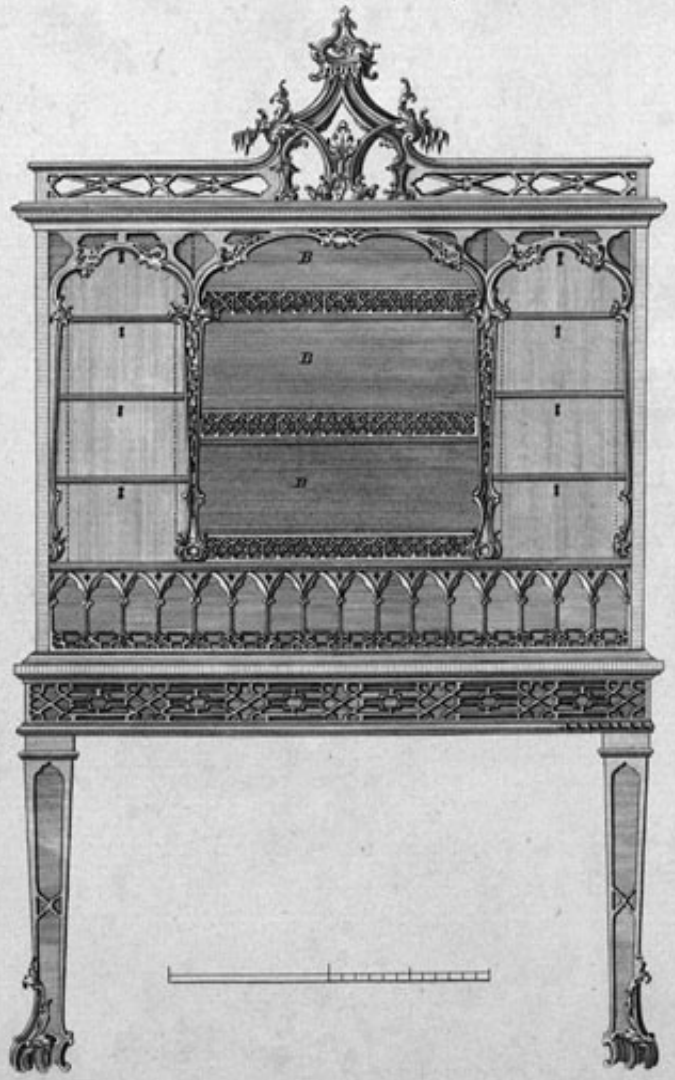
T. Chippendale inv.t et delin.

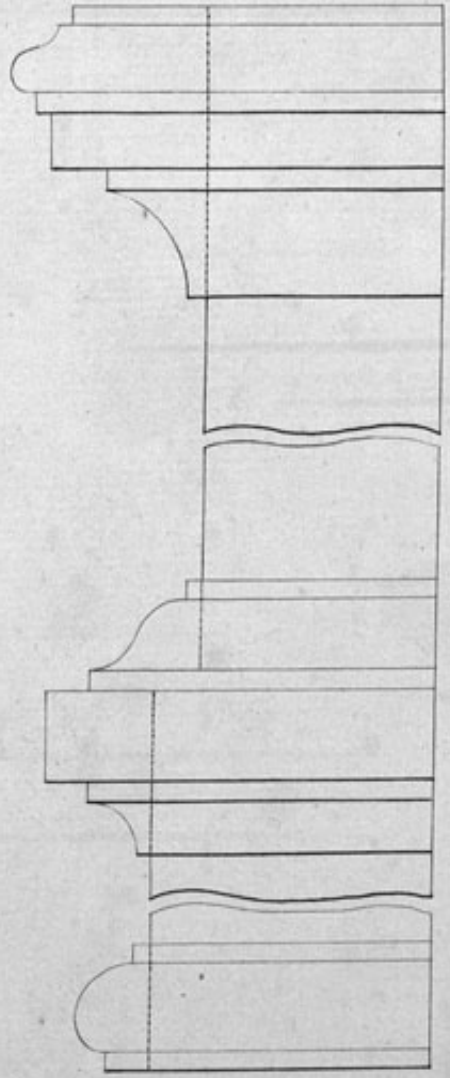
Publish'd according to Act of Parliam.t

M Darly Sculp.

N°XCIIII

A Cabinet.





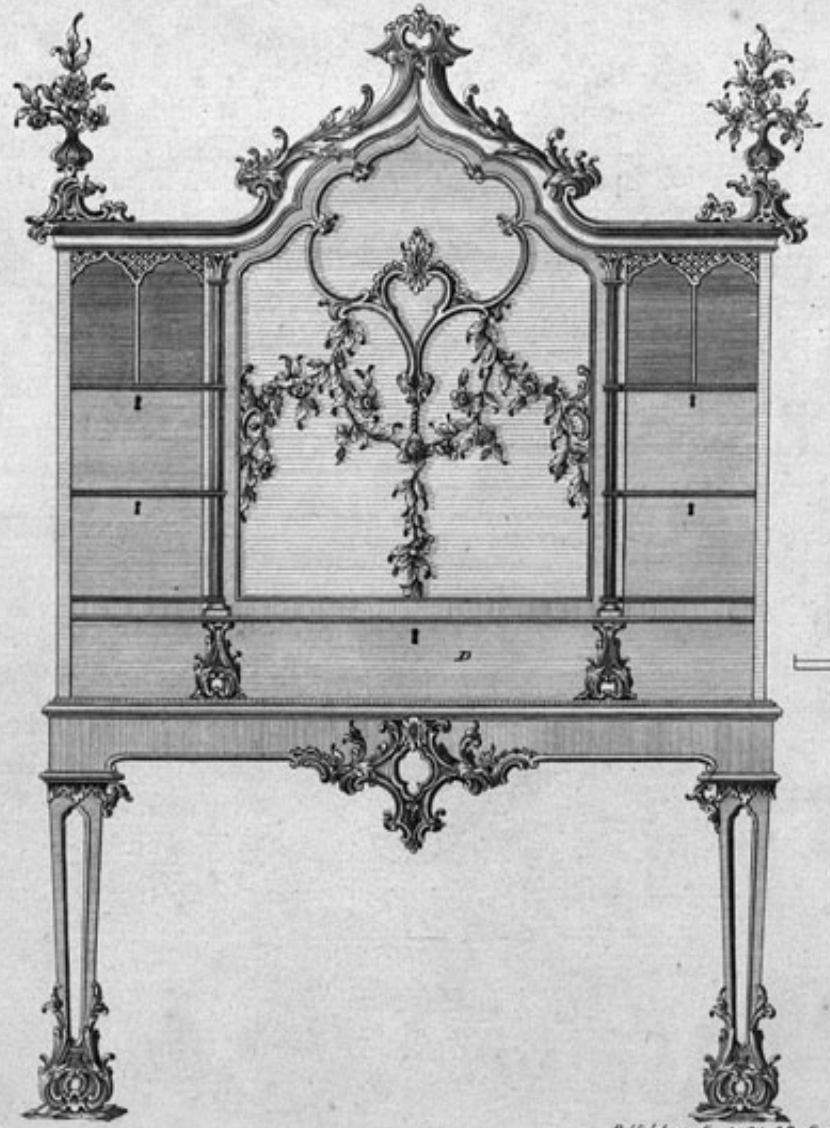
T. Chippendale invt et del

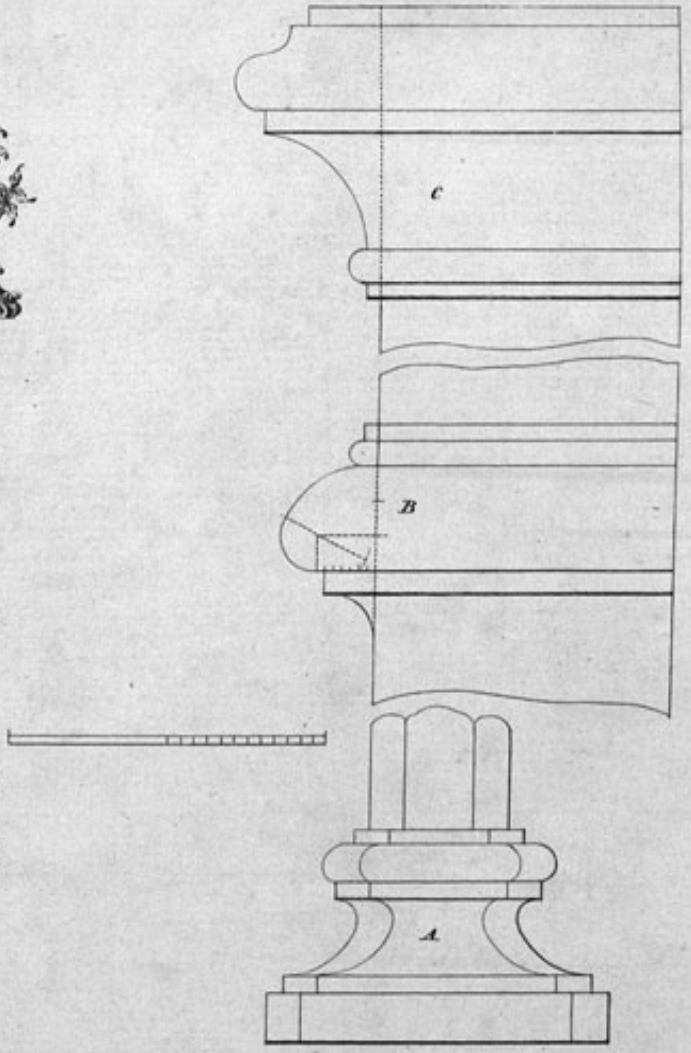
Published according to Act of Parliament

M Darly Sculpt

N.° XCV

Gothick Cabinet.





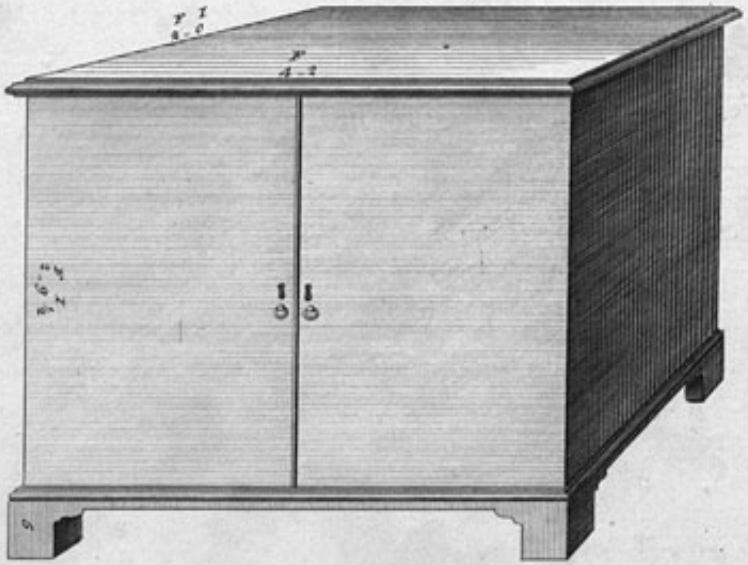
T. Chippendale inv.t et del.

Published according to Act of Parliament

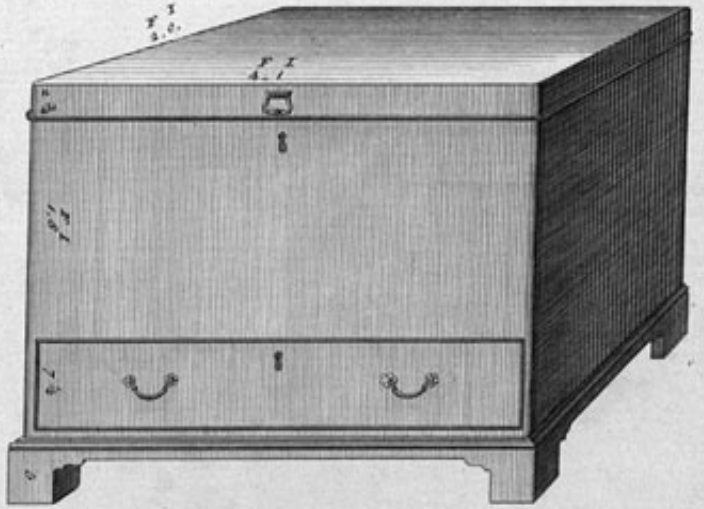
M. Darly Sculp.t

N°. XCVI

Cloths Press.



Cloths Chest.

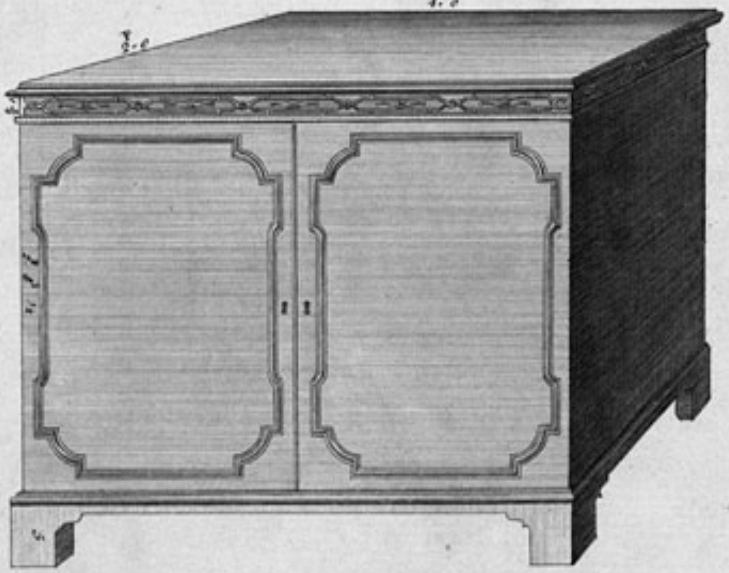


T. Chippendale inv. et delin.

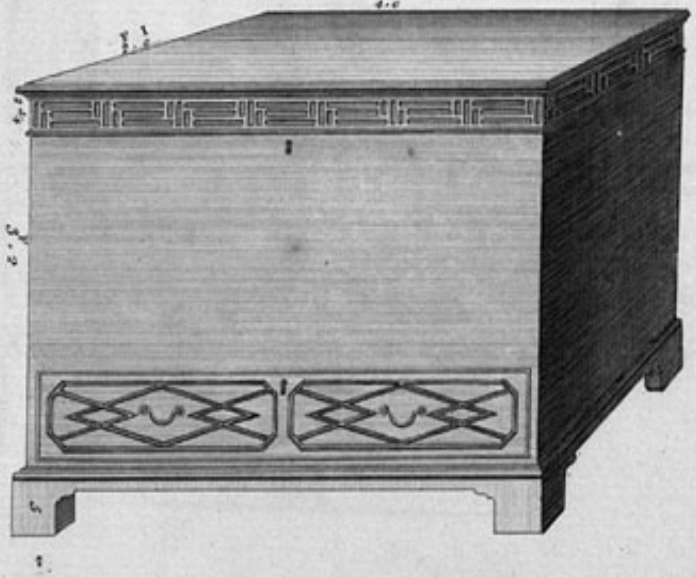
Publish'd according to Act of Parliament.

I. S. Muller Sculp.

Cloth Press



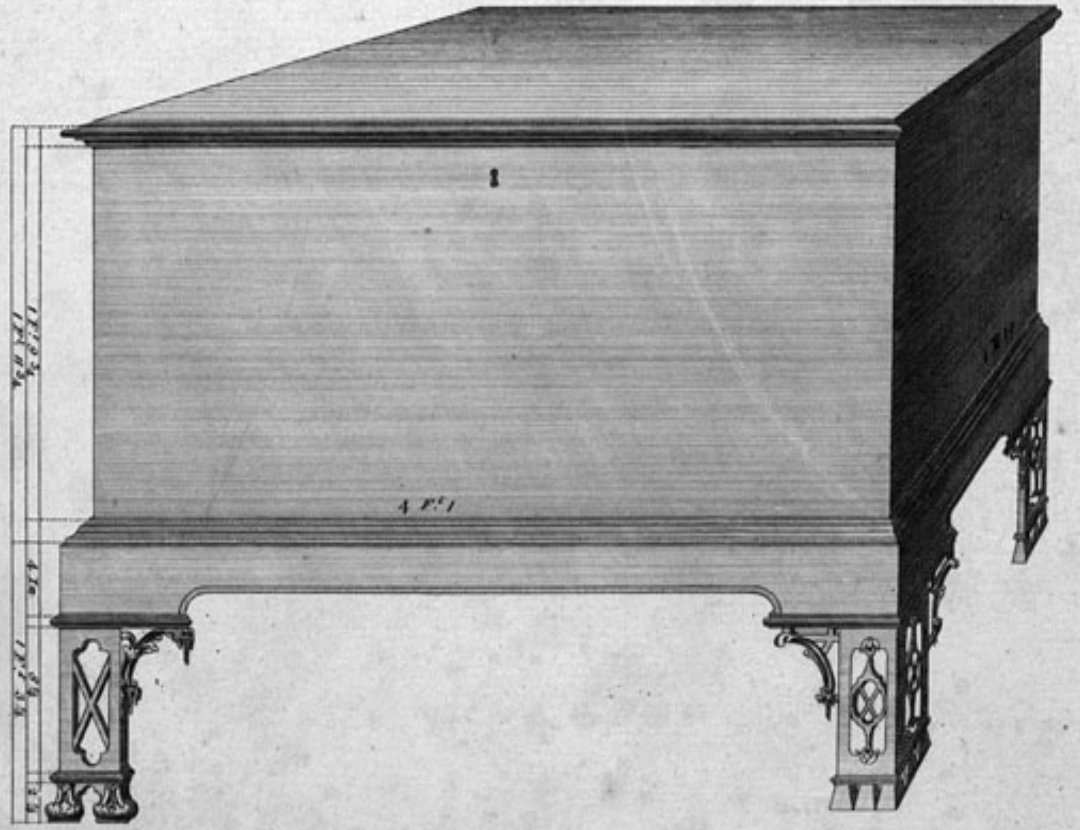
Cloths Chest

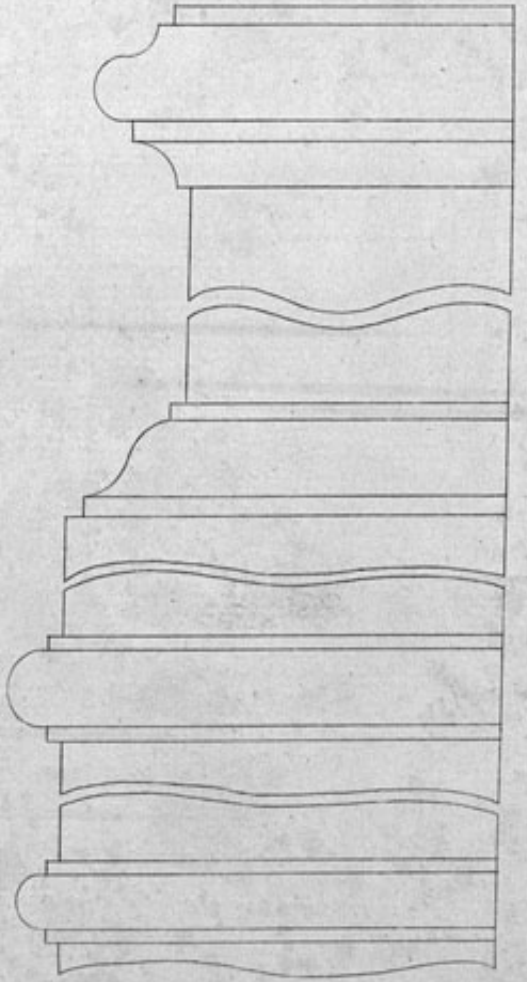


T. Chippendale inv.t et del. Pub.d according to Act of Parliam.t 1753 T. Müller sculp.

N°. XCVIII.

Cloths Chest.



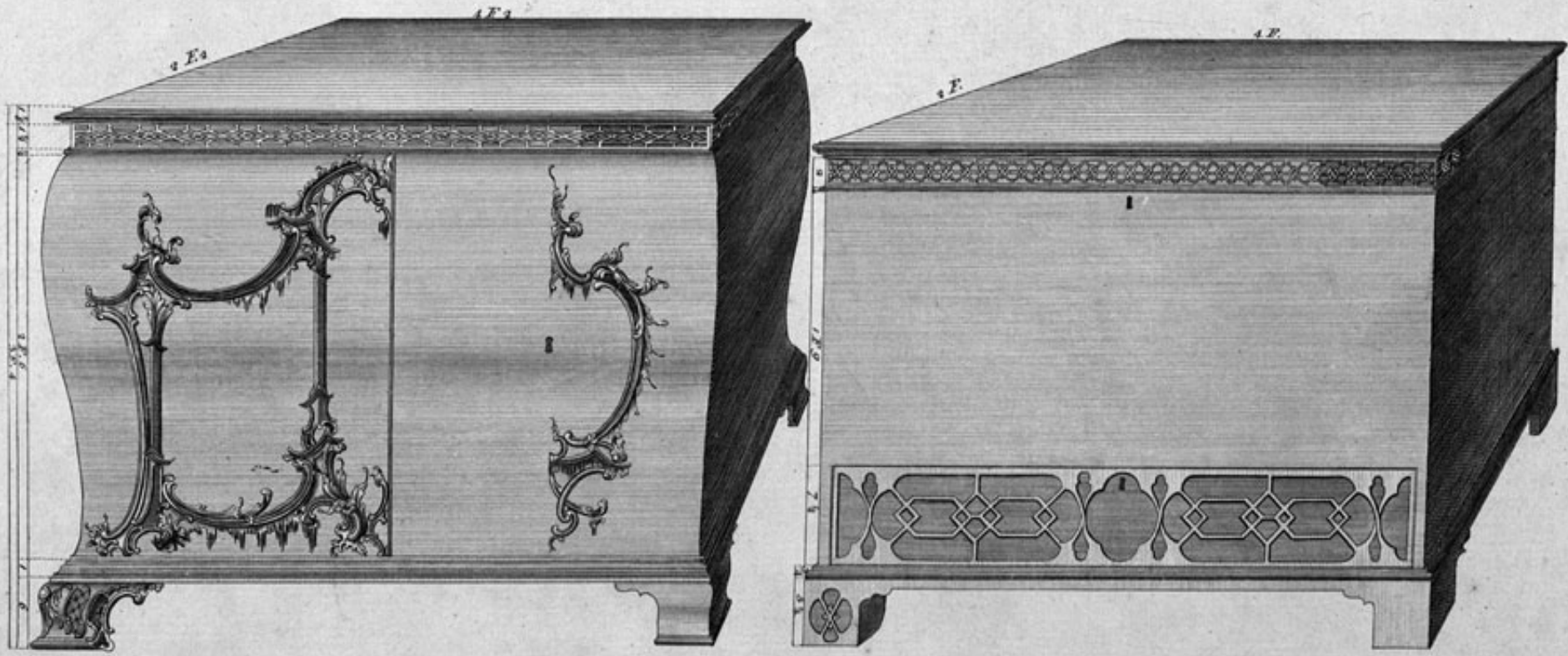


T. Chippendale inv.t et del. *Pub.d according to Act of Parliam.t 1753* *T. Muller sculp.*

N°. XCIX

Cloths Press.

Cloths Chest.



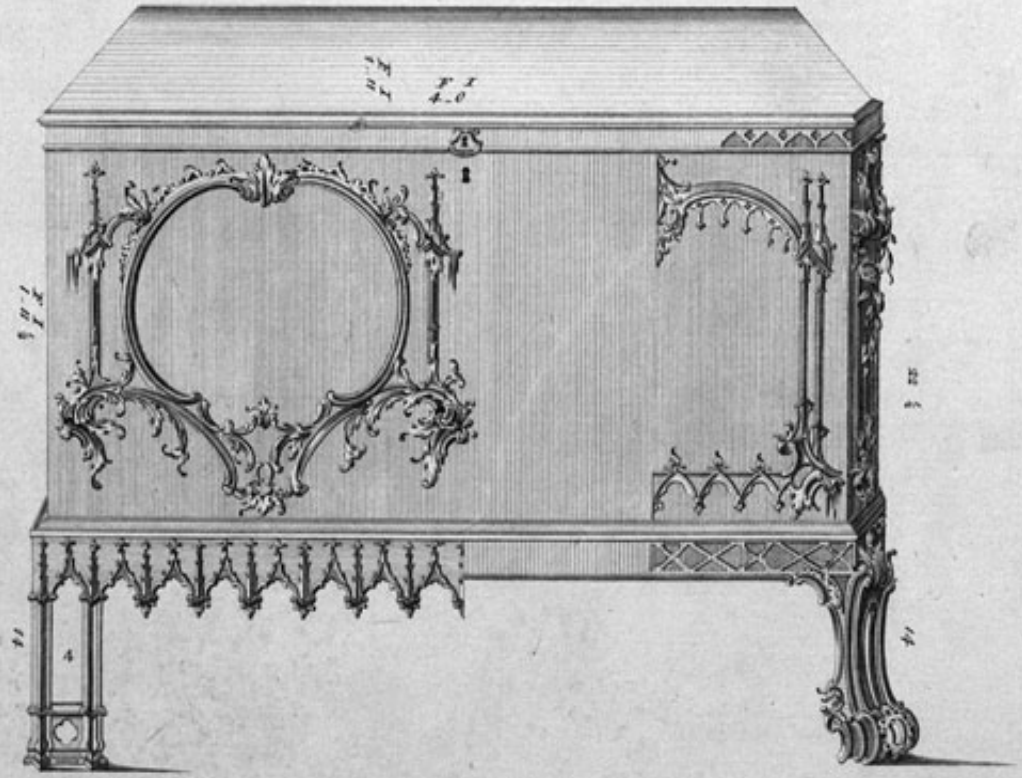
T. Chippendale inv.t et del.

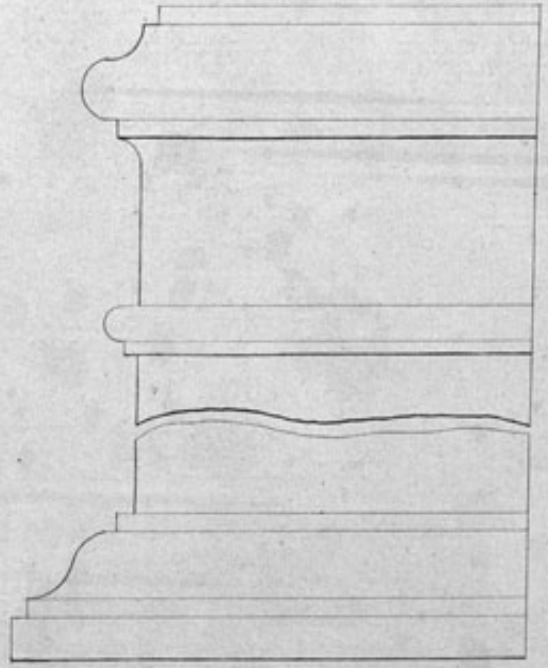
Pub.d according to Act of Parliament 1753

T. Müller sculp

N.º C

Gothick Cloths Chest.





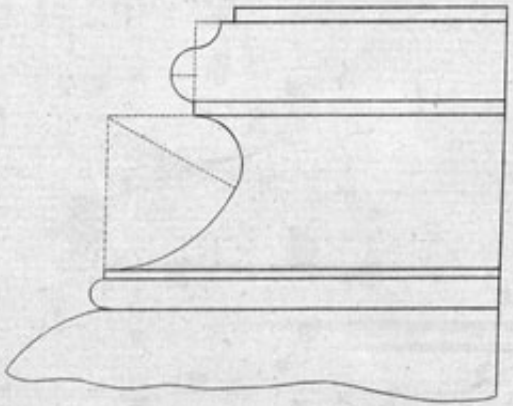
T. Chipendale inv.t et del

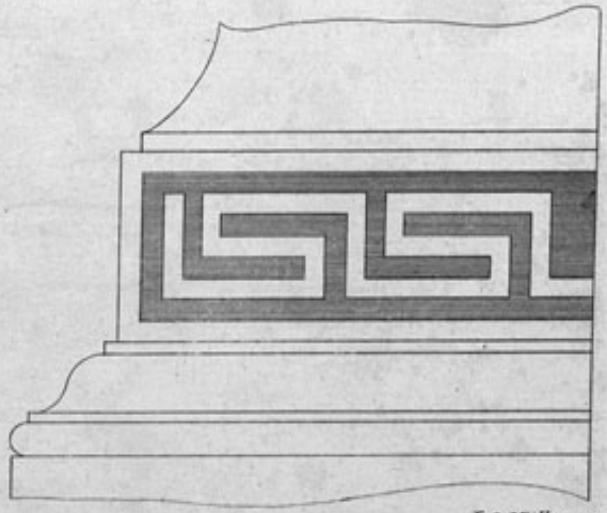
Publ.d according to act of Parliam.t 1763.

M. Darly sculp.

N°. CI

Two Designs of Cloths Chest





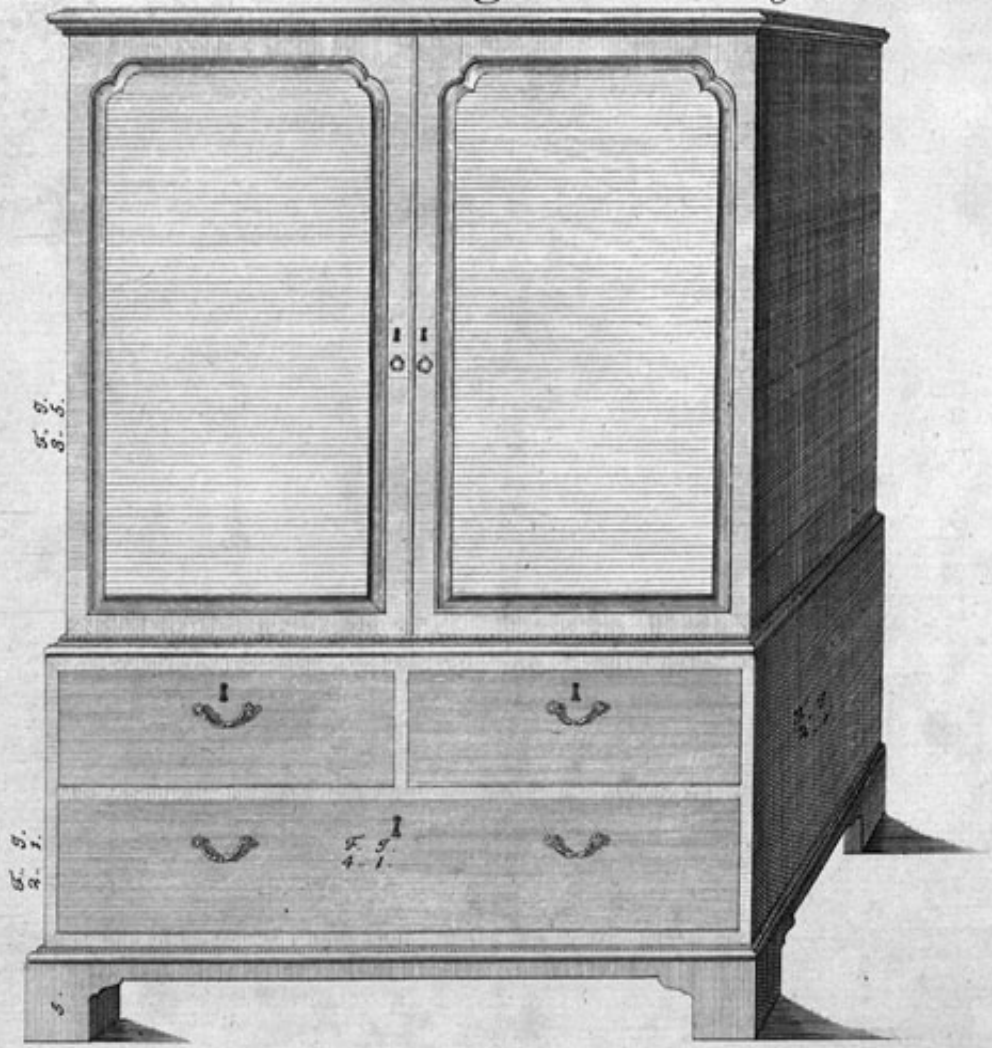
T. Chippendale inv. et del.

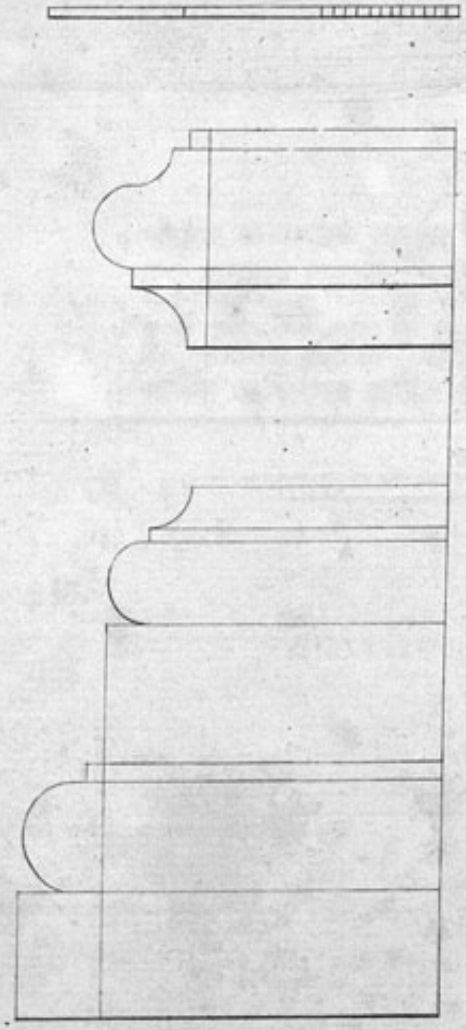
Pub according to Act of Parliam. 1753.

I. S. Müller sculp.

N.o CII.

Cloaths Preſs.



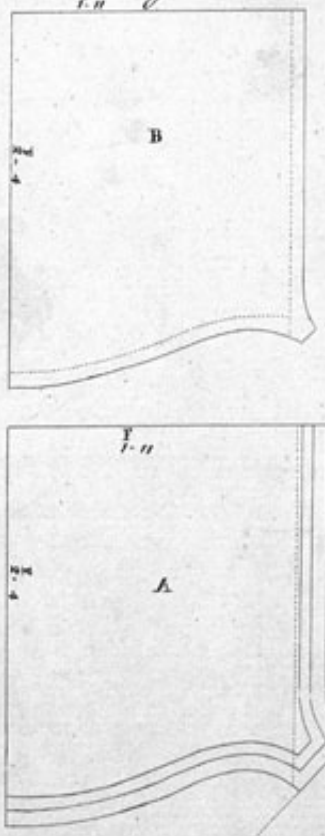


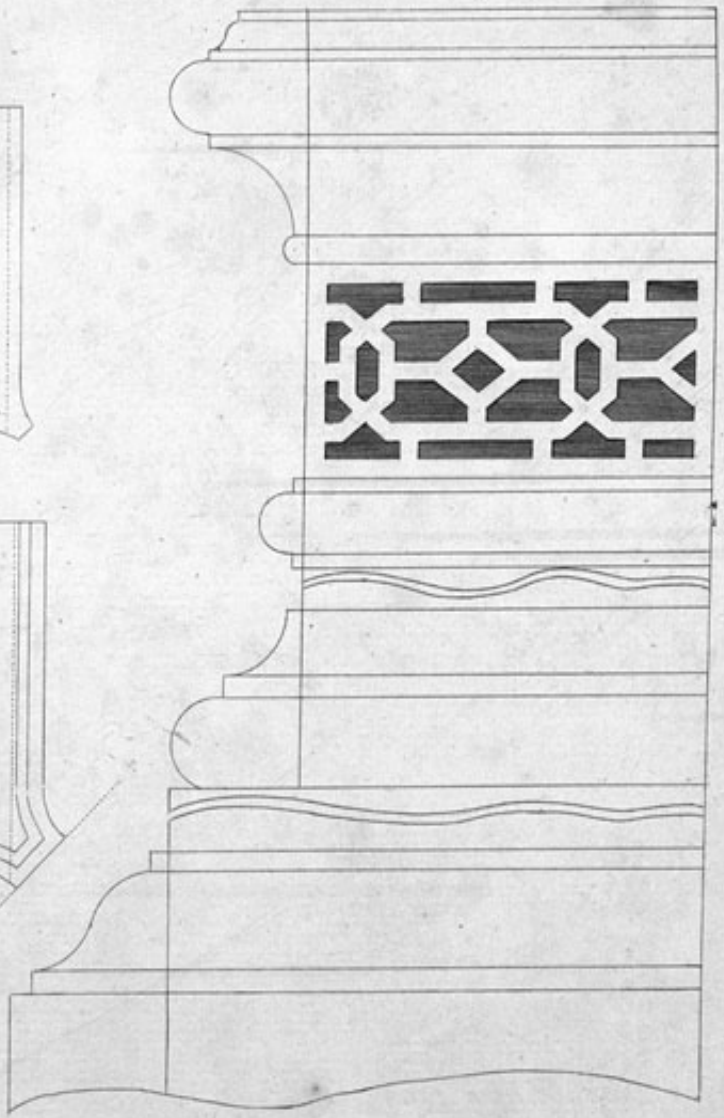
T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

M Darly sculp.t

Commode Cloths Press





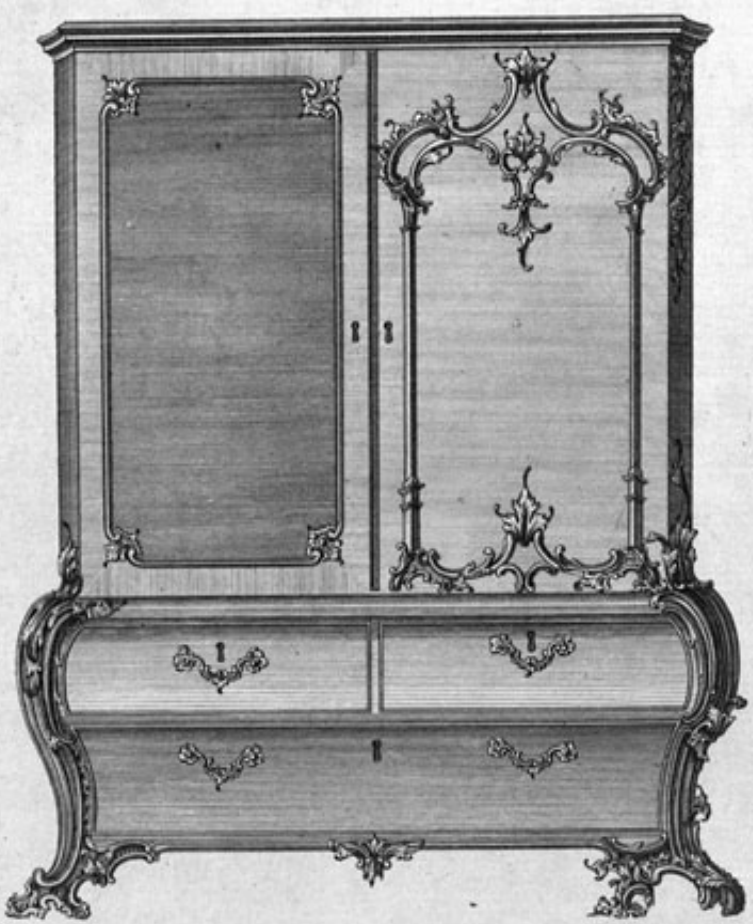
T. Chippendale inv.t et del

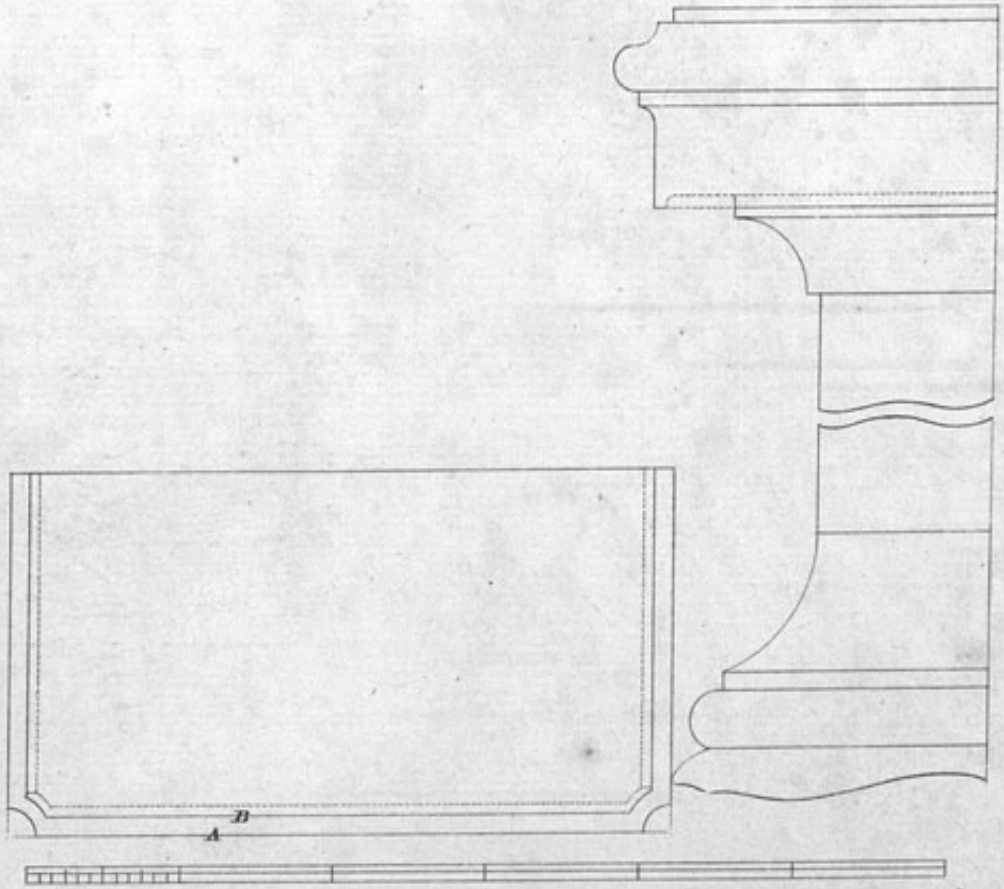
Pub.d according to Act of Parliam.t 1758

T. Müller sculp.

N°. CIV

Commode Cloths Preſs.





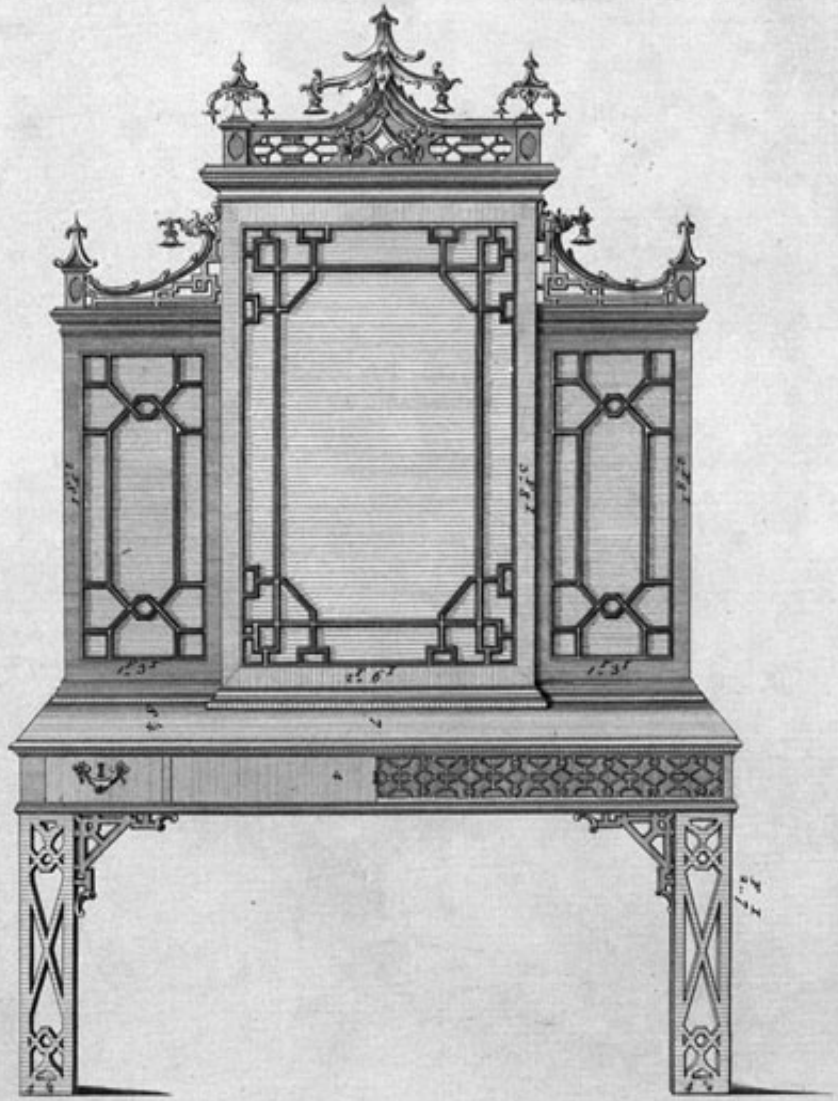
T. Chippendale inv.t et del.

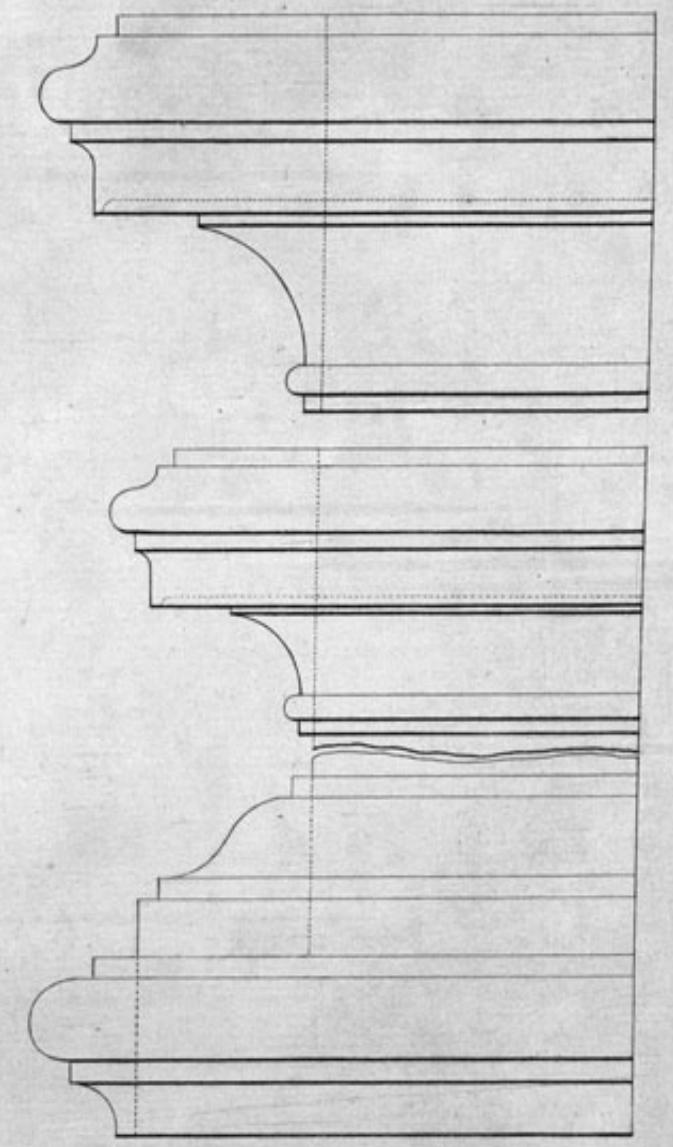
Pub.d according to Act of Parliam.t 1753.

I. S. Müller ſculp.

N.° CV

China Case.



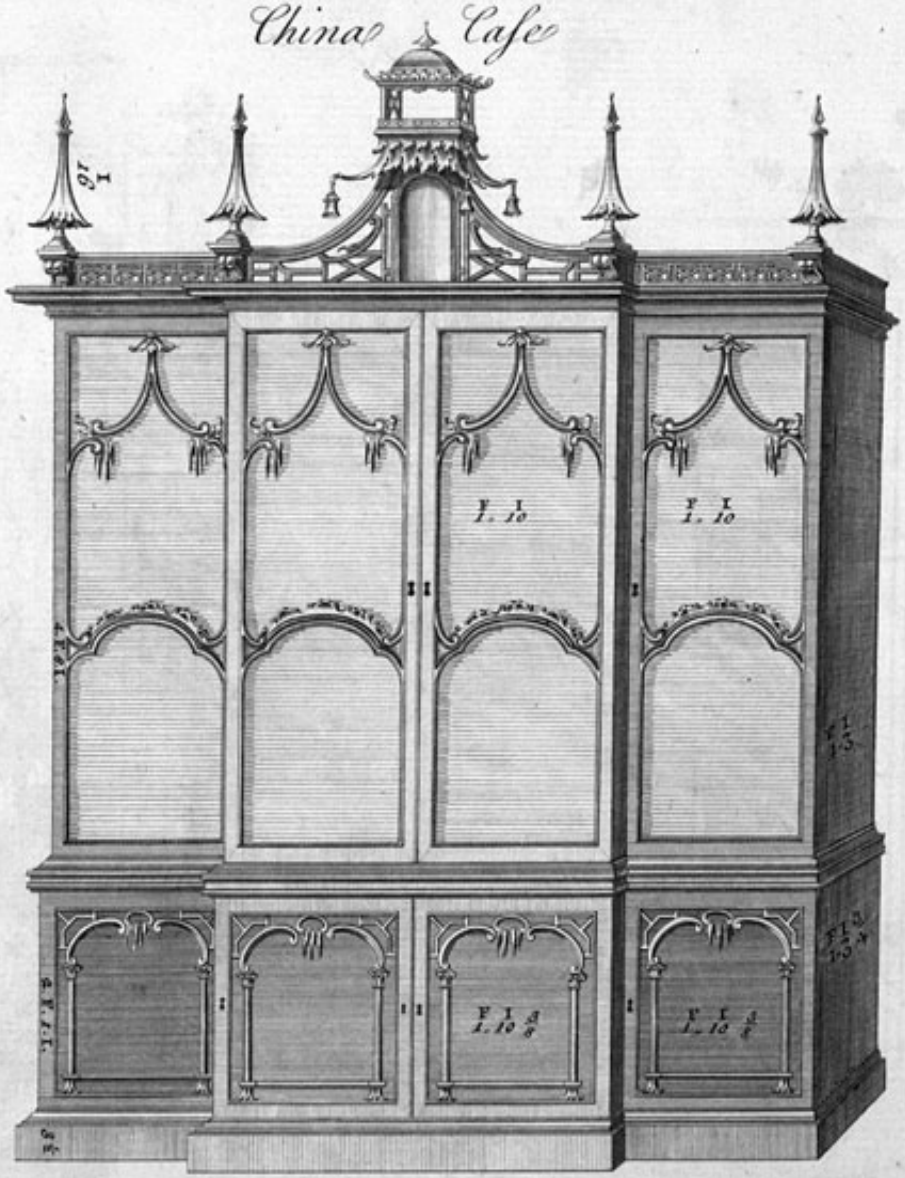


T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.t

China Case

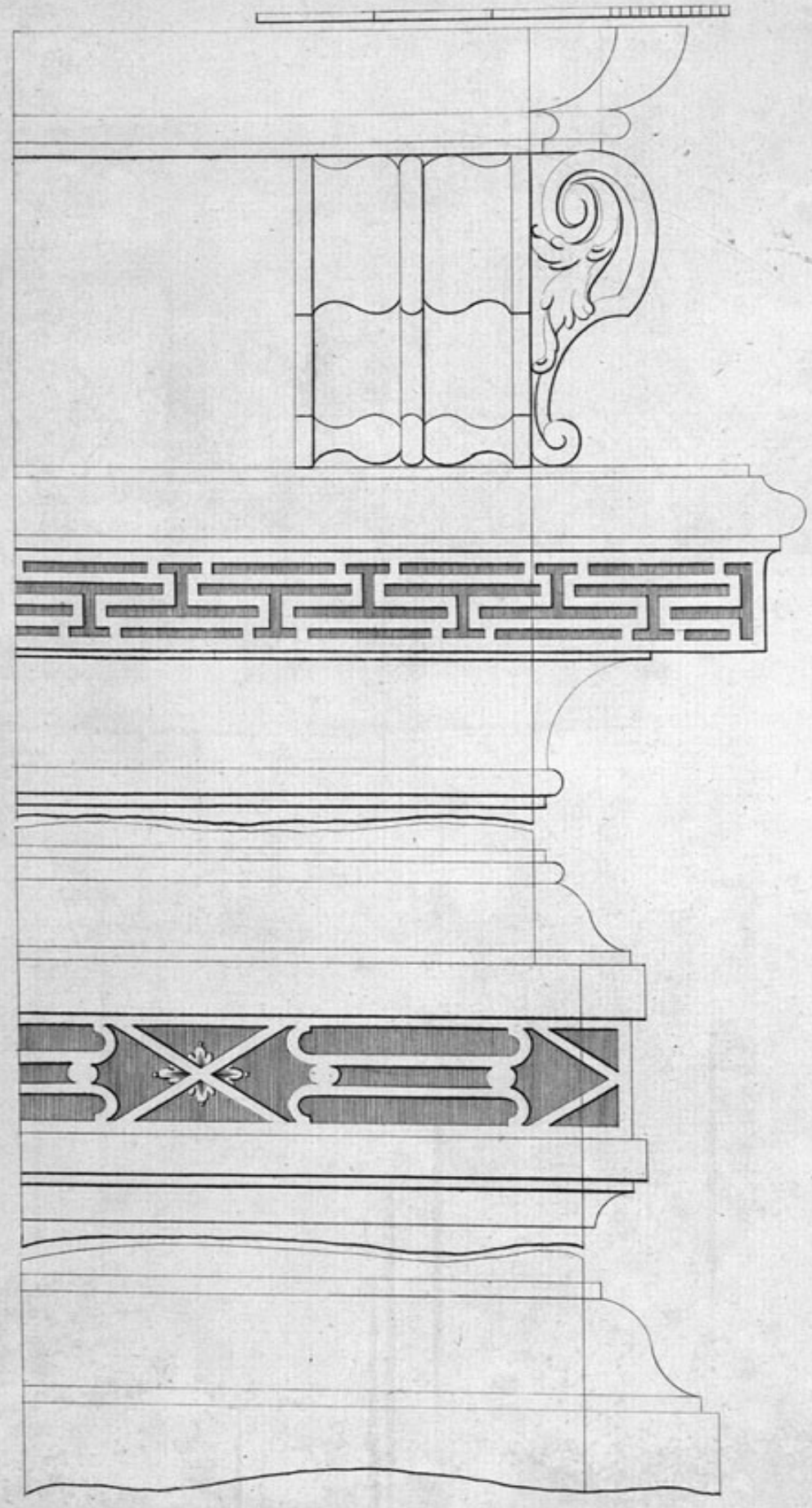


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

M. Darly sculp.

N°CVII



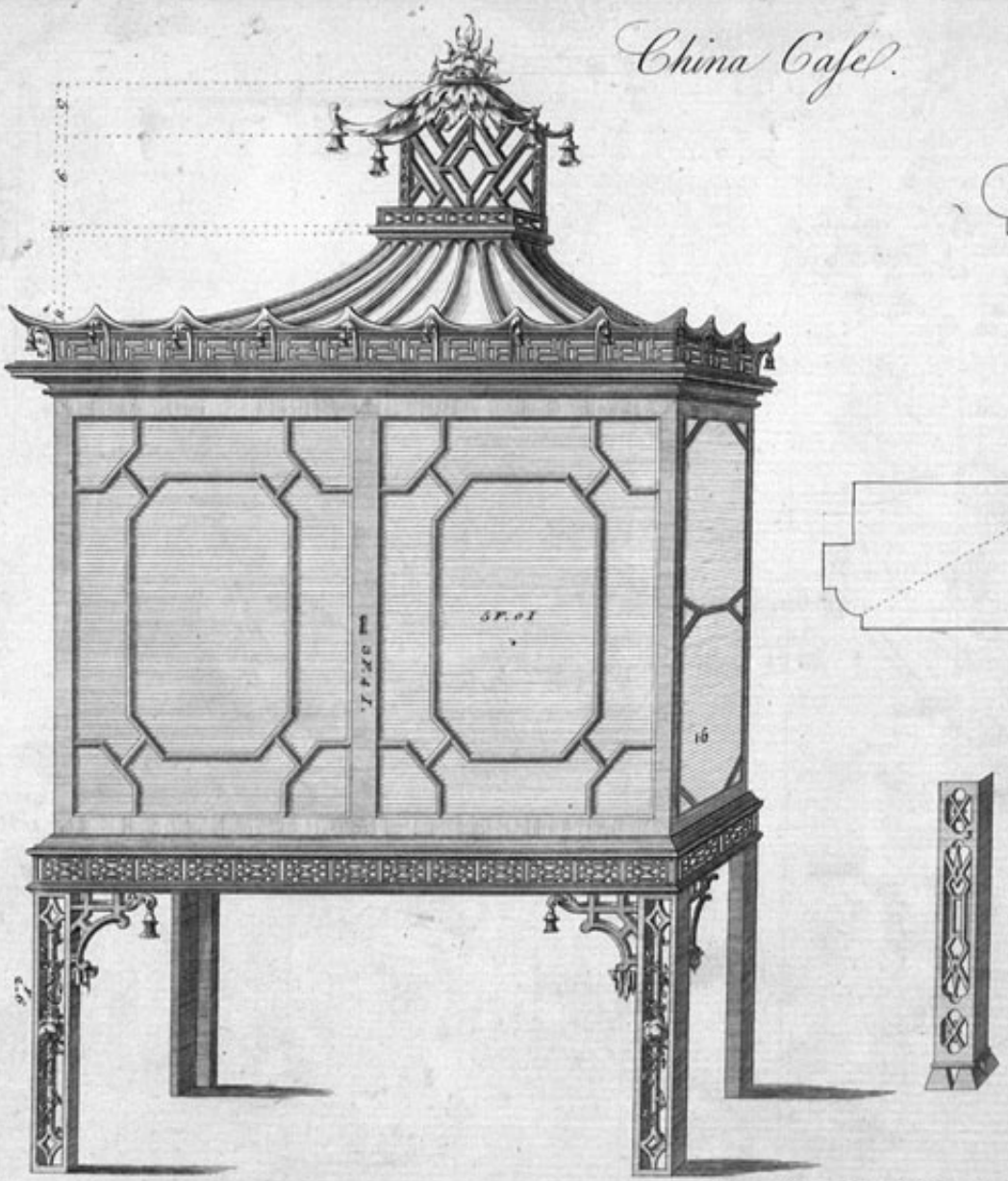
T. Chippendale inv.et del.

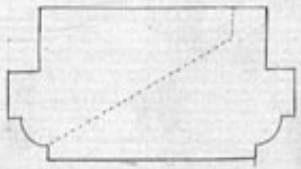
Pub according to Act of Parliam.t 1753

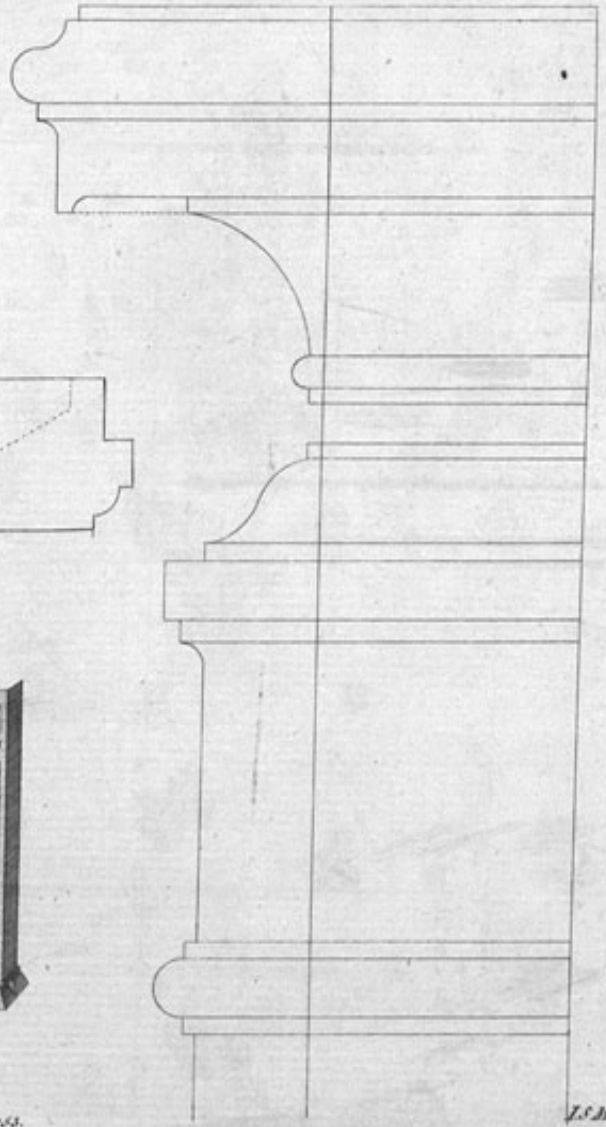
J. Barclay sculp.

N°. CVIII

China Case.







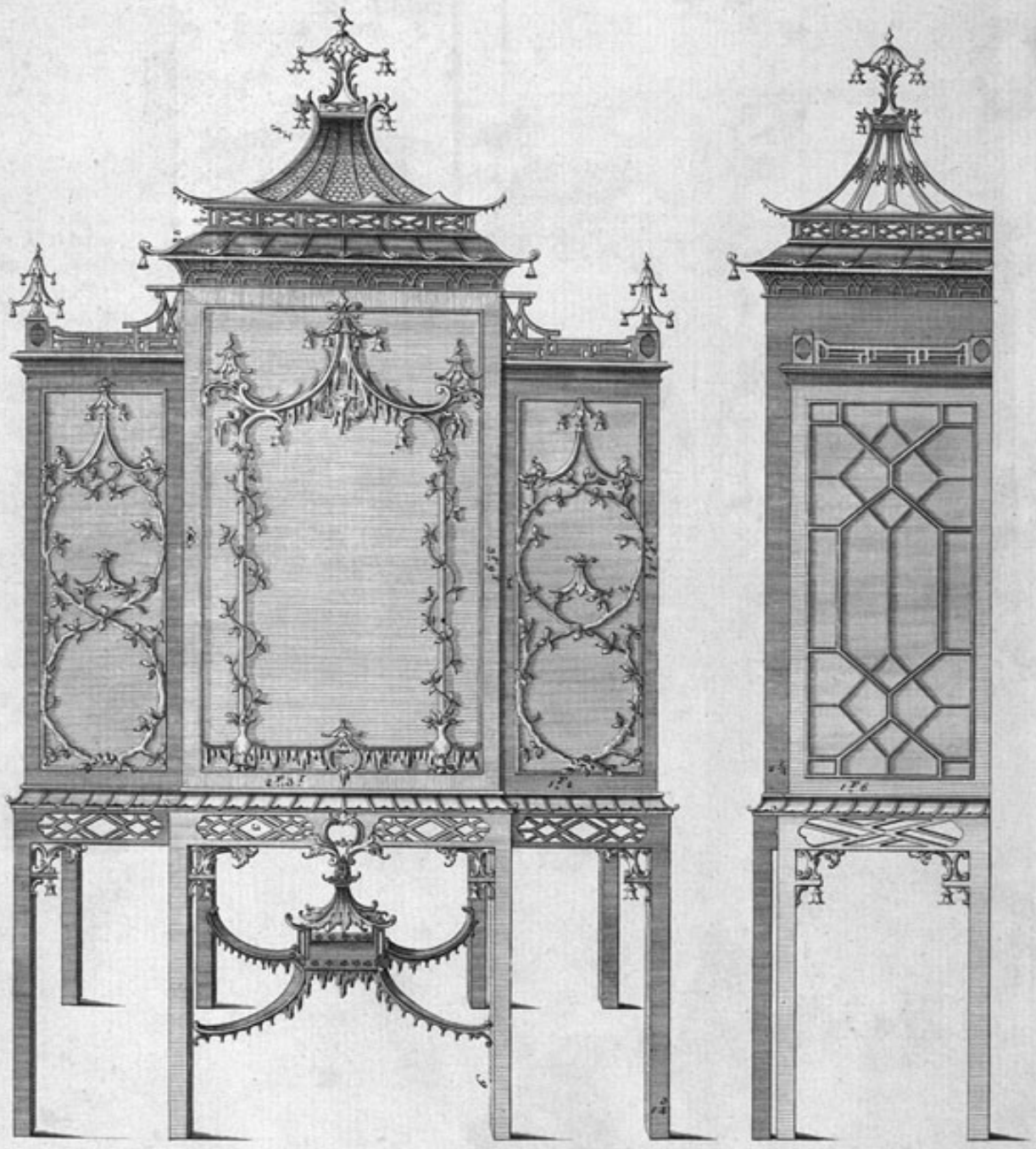
T. Chippendale inv. et del.

Pub. according to Act of Parliam. 1753.

I. S. Muller sculp.

N.° CIX

China Case.



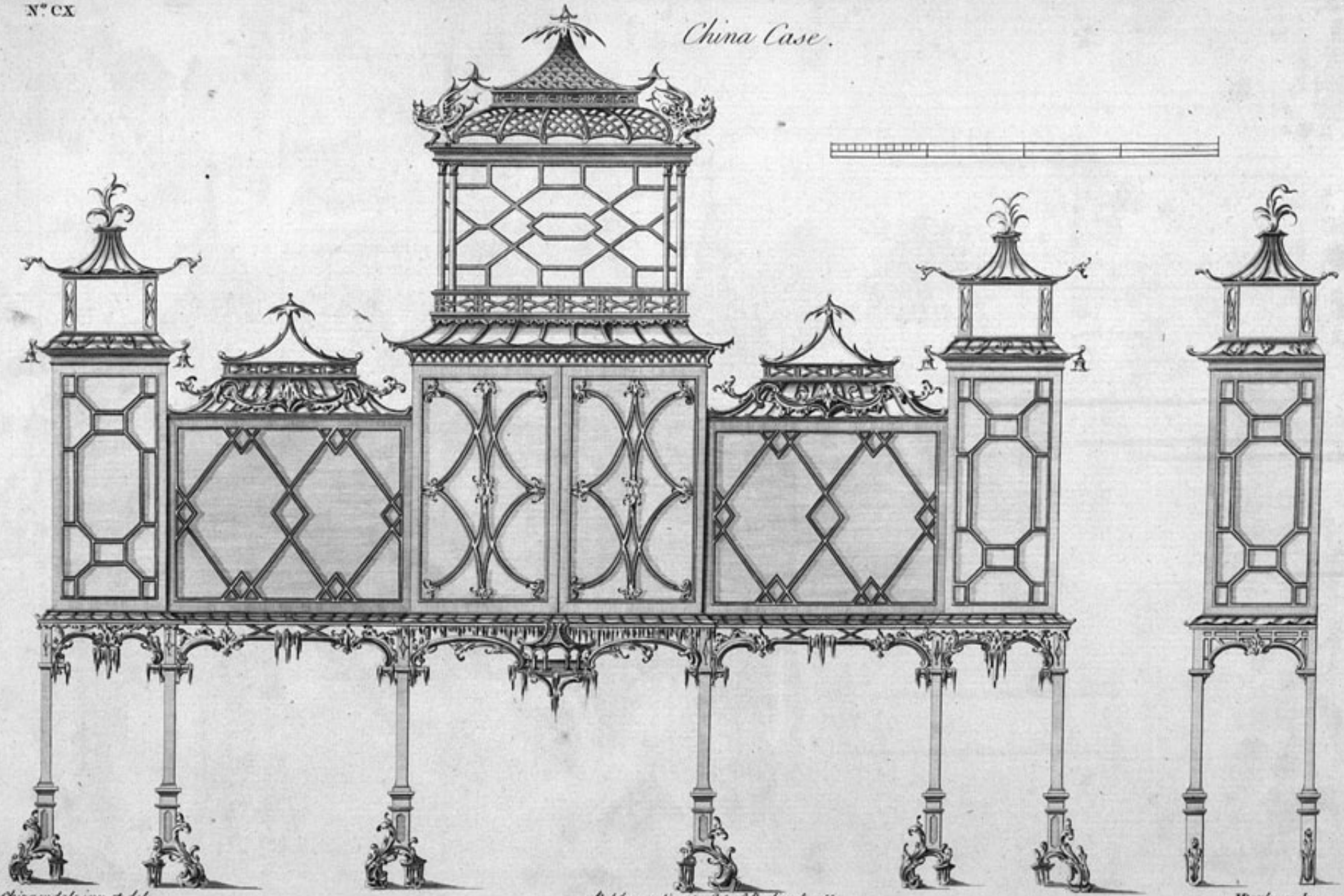
T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753

M.Darly sculp.t

N.° CX

China Case.



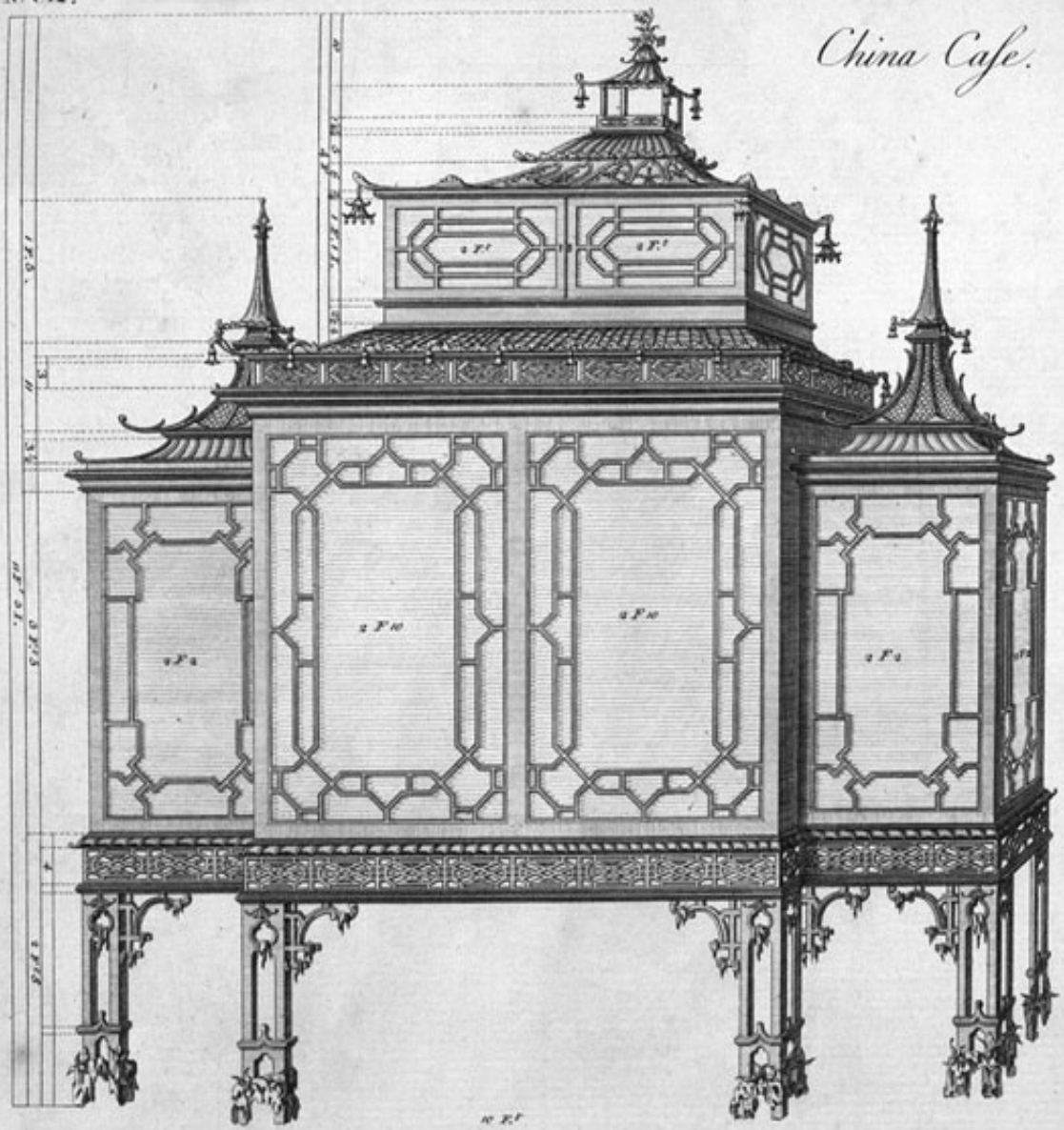
T. Chippendale inv.t et del.t

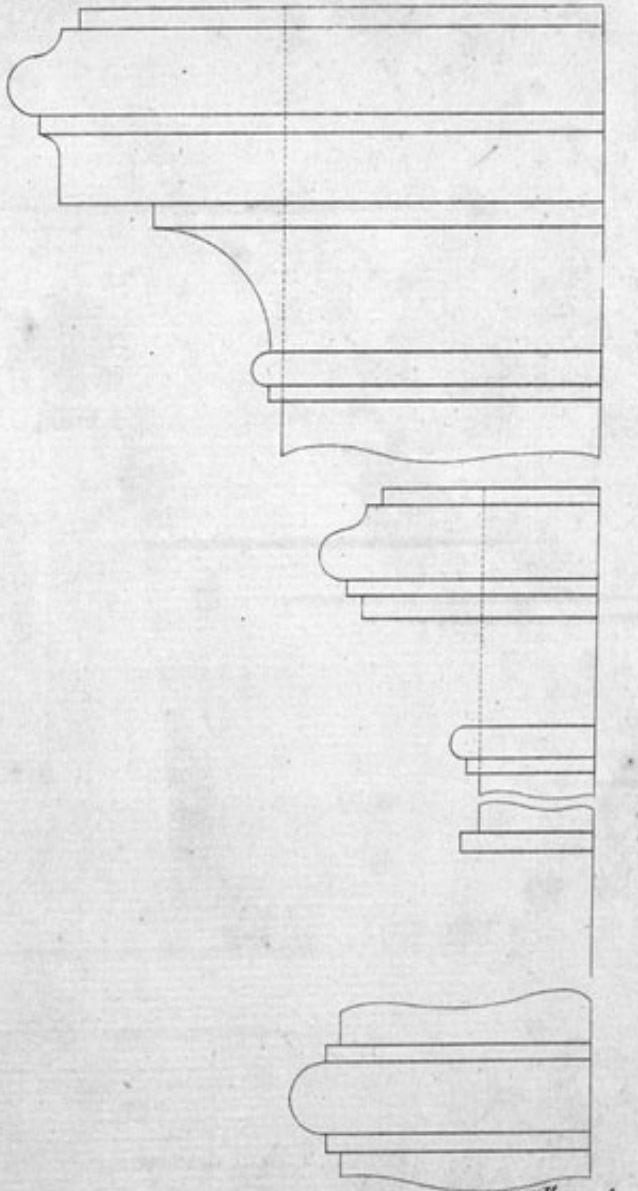
Pub.d according to Act of Parliam.t 1753

M.Darly sculp.

N°CII.

China Case.



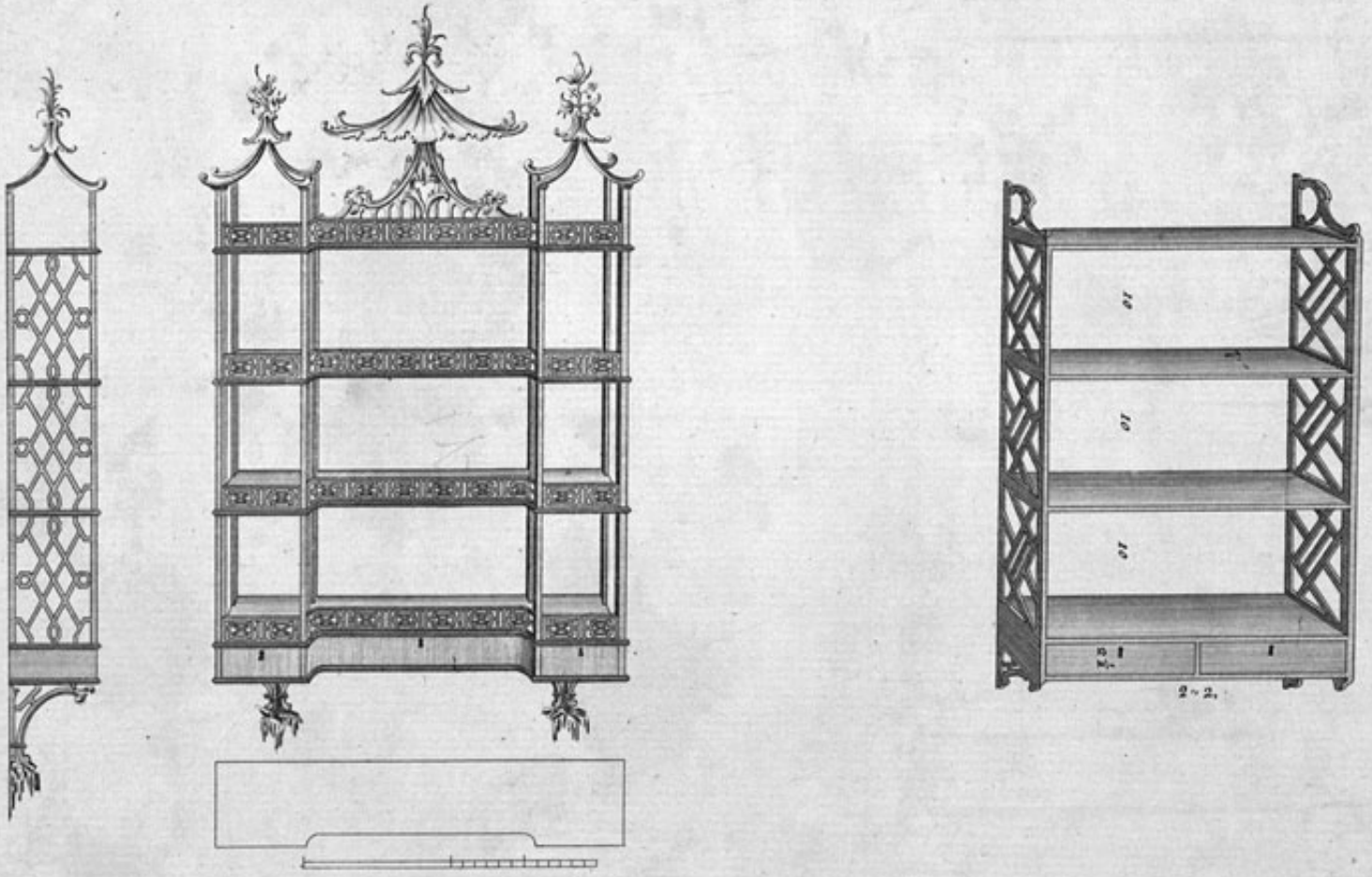


T. Chippendale inv et del

Pub. according to Act of Parliam. 1758.

T. S. Muller sculp.

Hanging Shelves

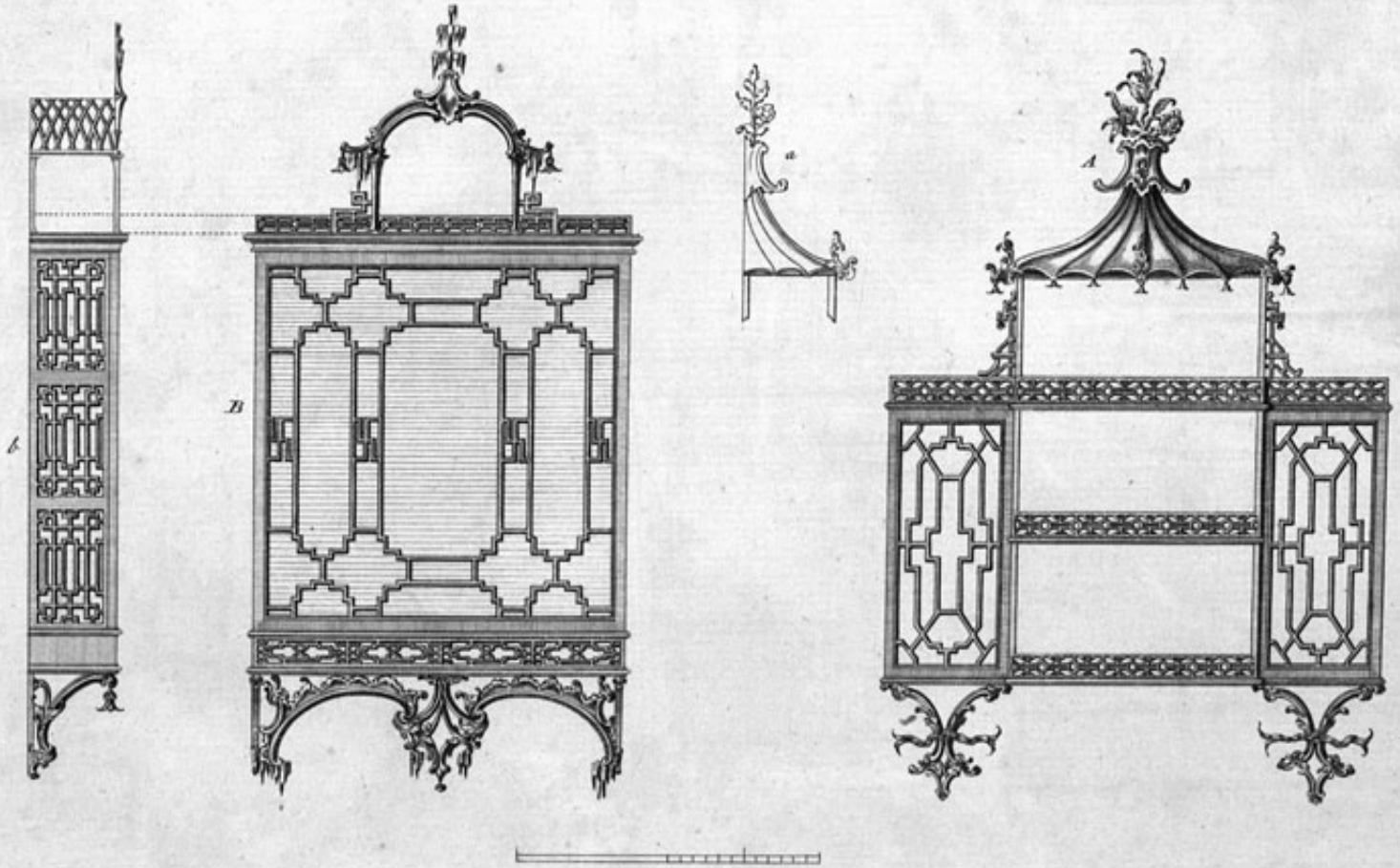


T. Chippendale inv.t et del.

Pub.d according to Act of Parliam.t 1753.

J. Müller sculp.

Hanging Shelves.



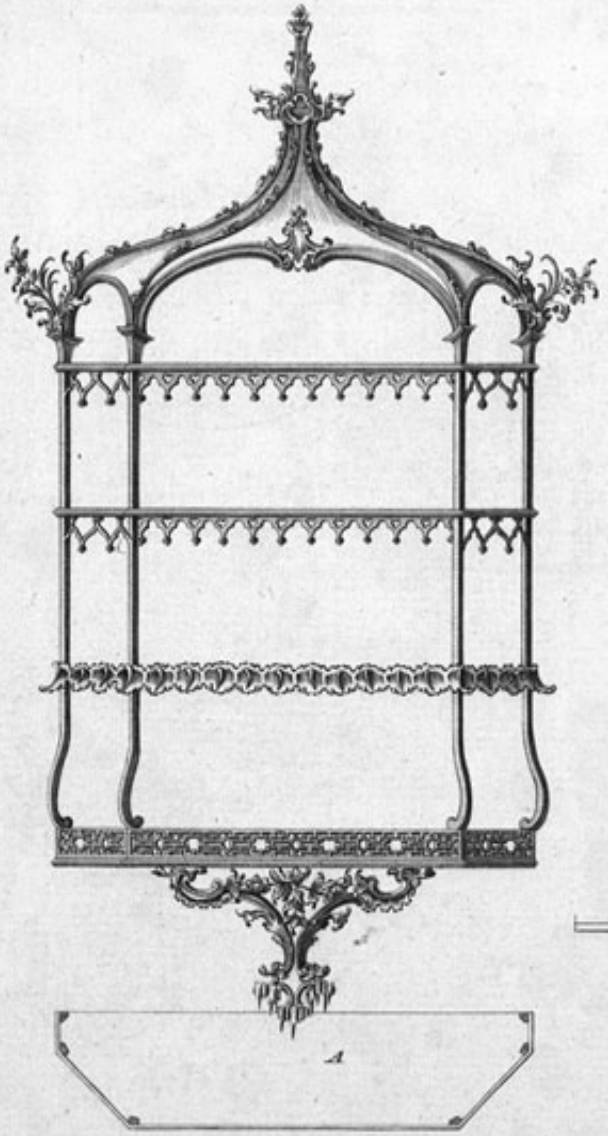
T. Chippendale inv.t et del.

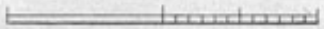
Published according to Act of Parliament

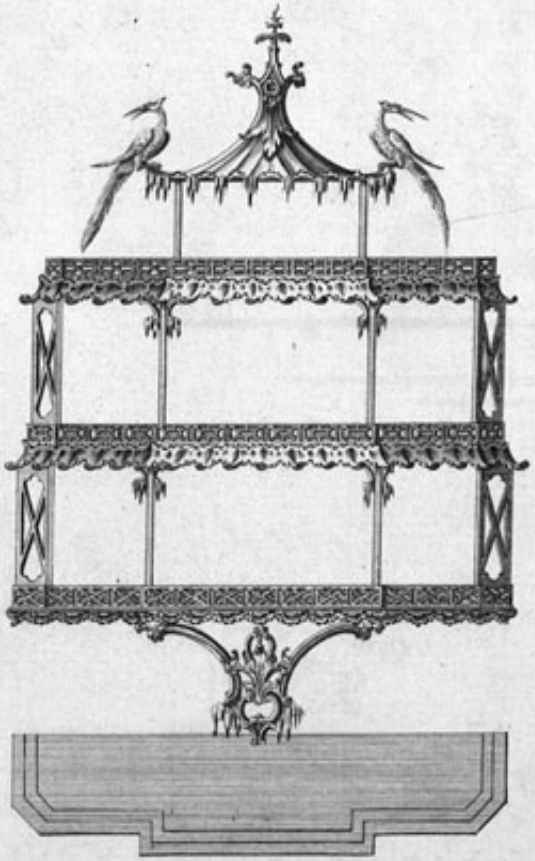
M. Darly Sculp.t

N° CXIV

Hanging Shelves.

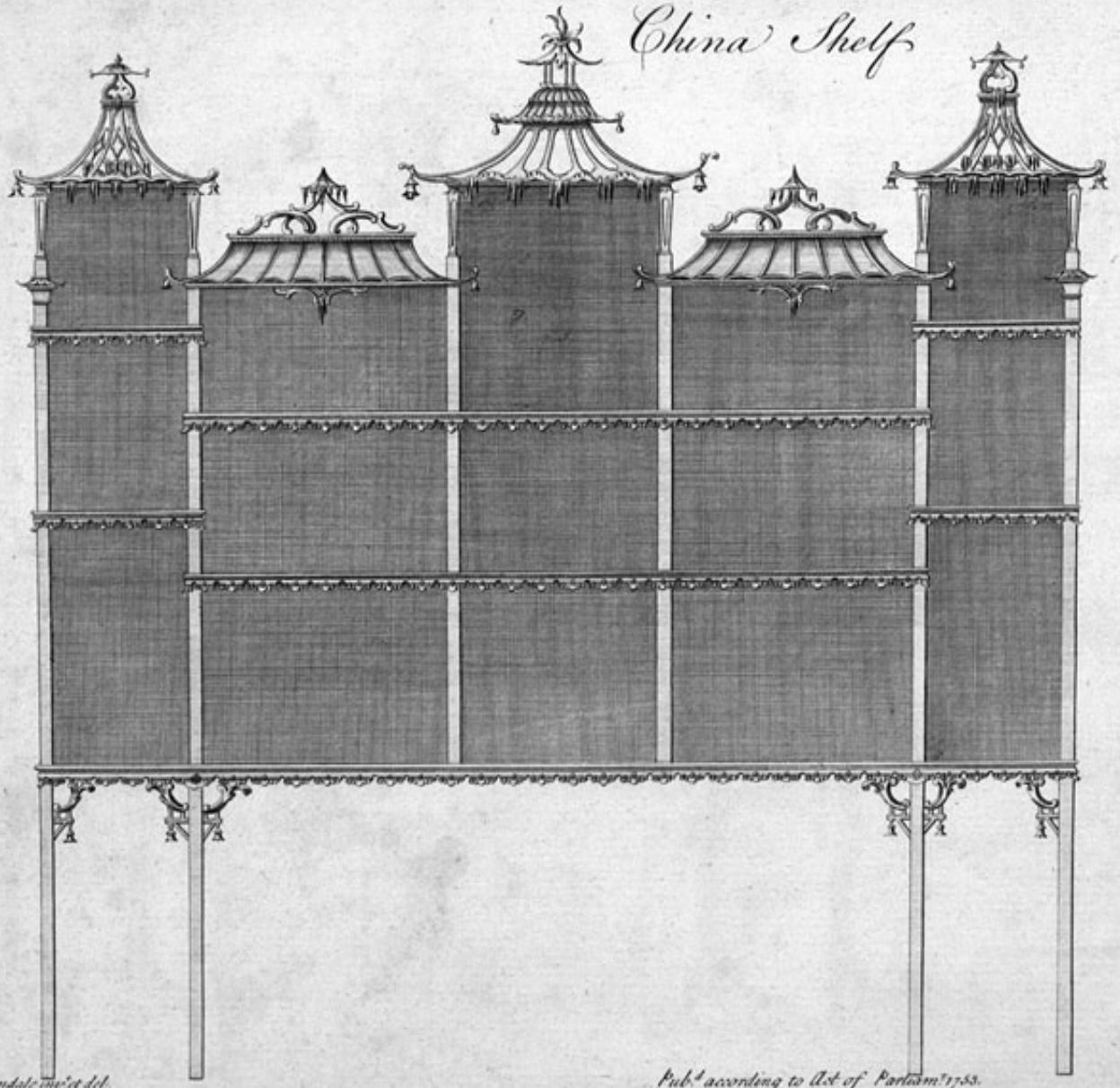


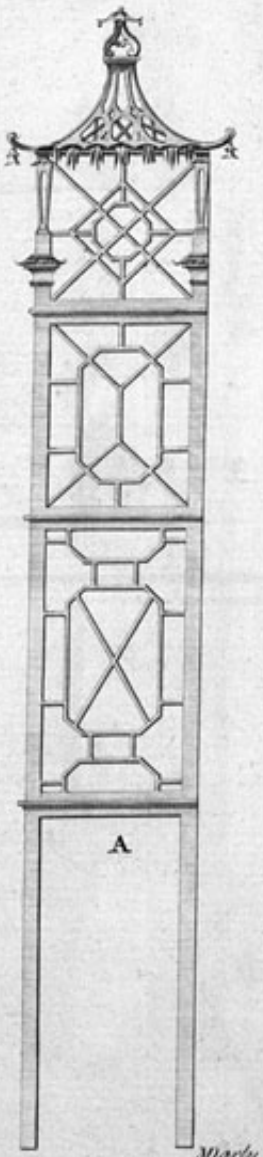




T. Chippendale inv. et del. *Published according to Act of Parliament* *M. Darly Sculp.*

China Shelf

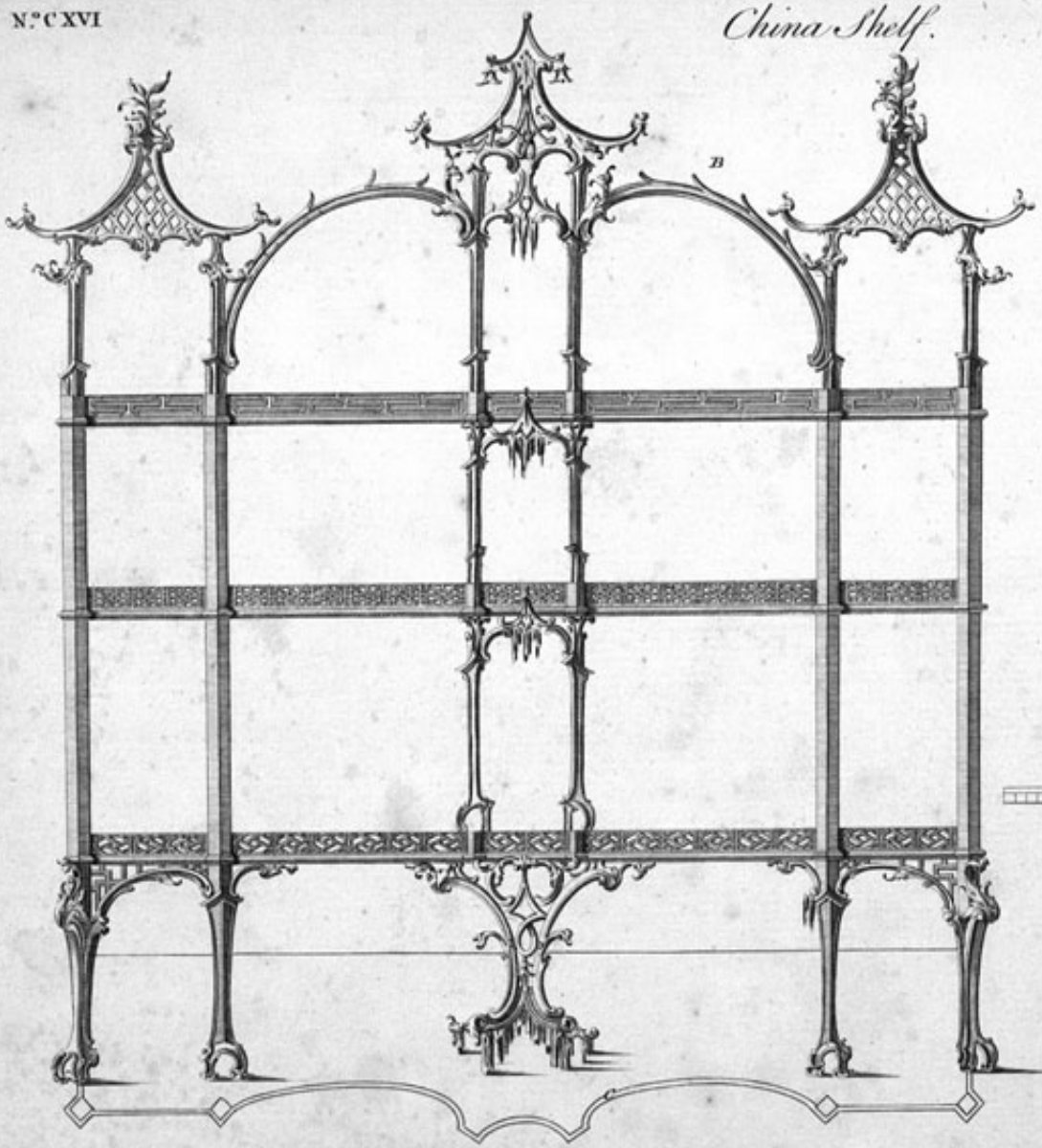


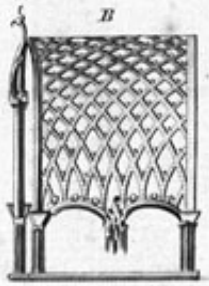


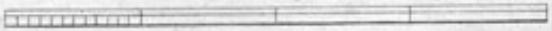
T. Chippendale inv.t et del. Pub.d according to Act of Parliam.t 1753. Darly, sculp.

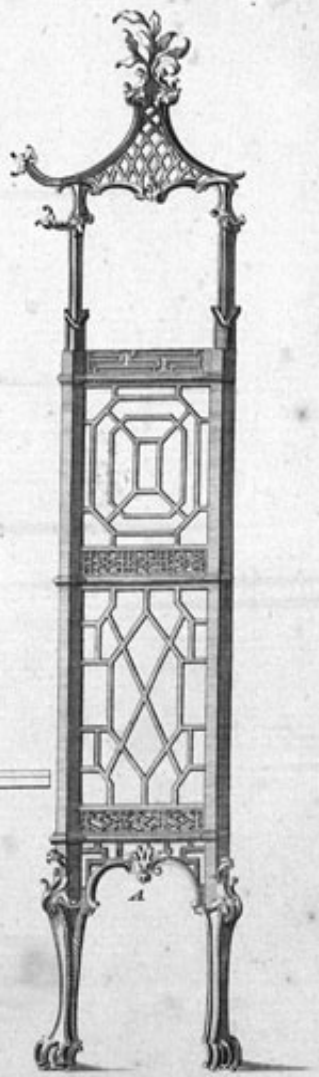
N.° C XVI

China Shelf.









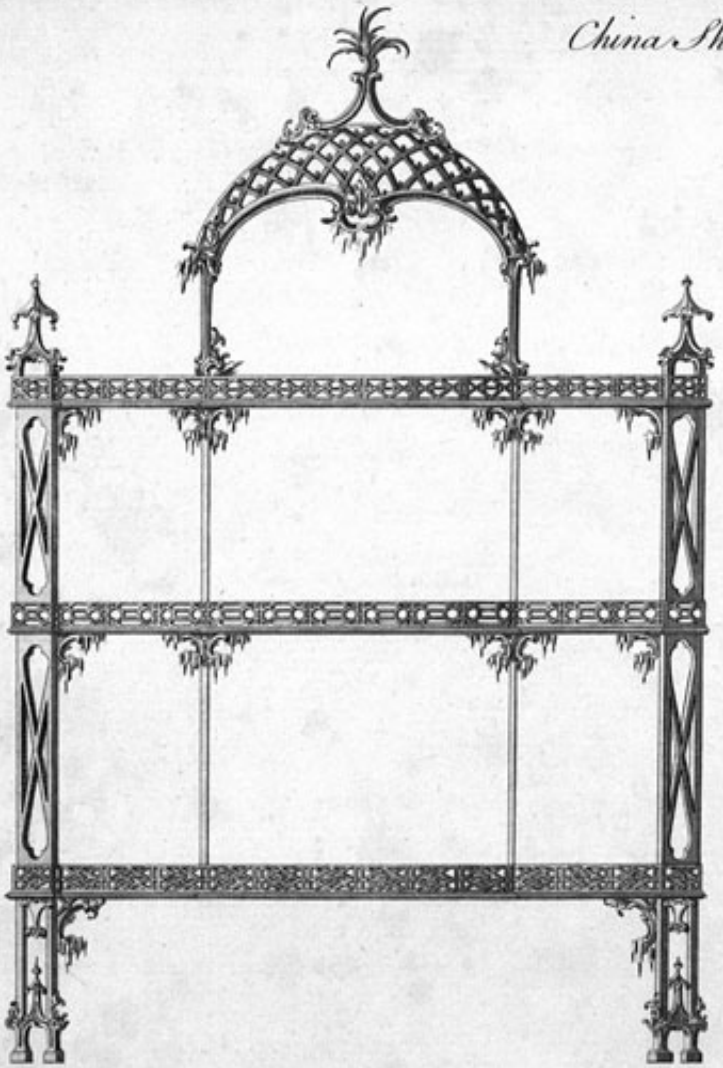
T. Chippendale inv.t et del.

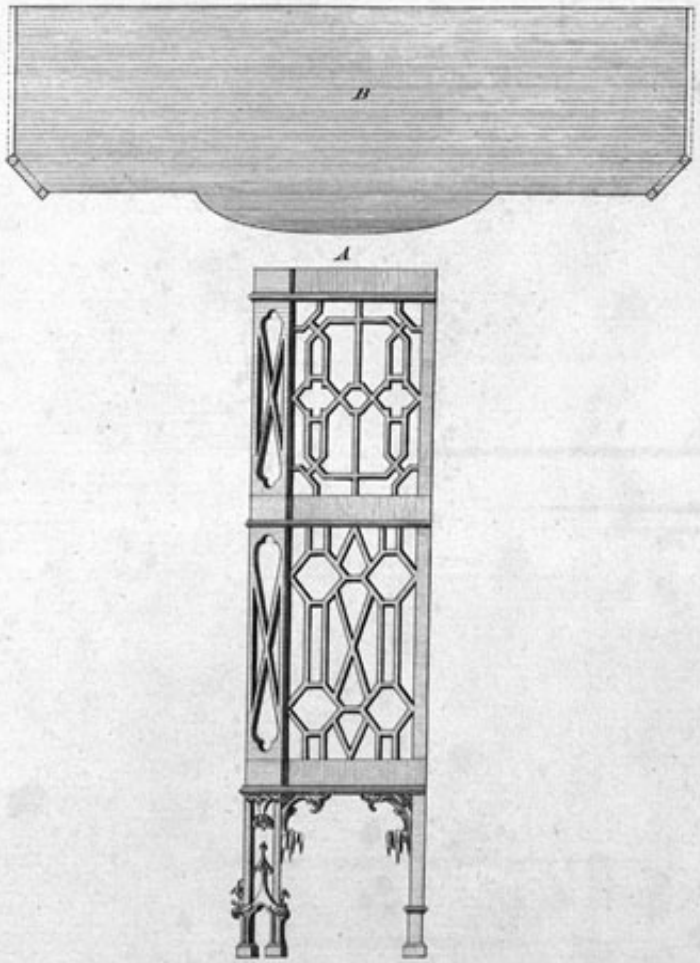
Published according to Act of Parliam.t 1753

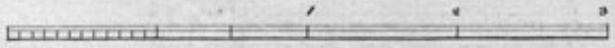
Darly sculp.t

N.° CXVII

China Shelf.







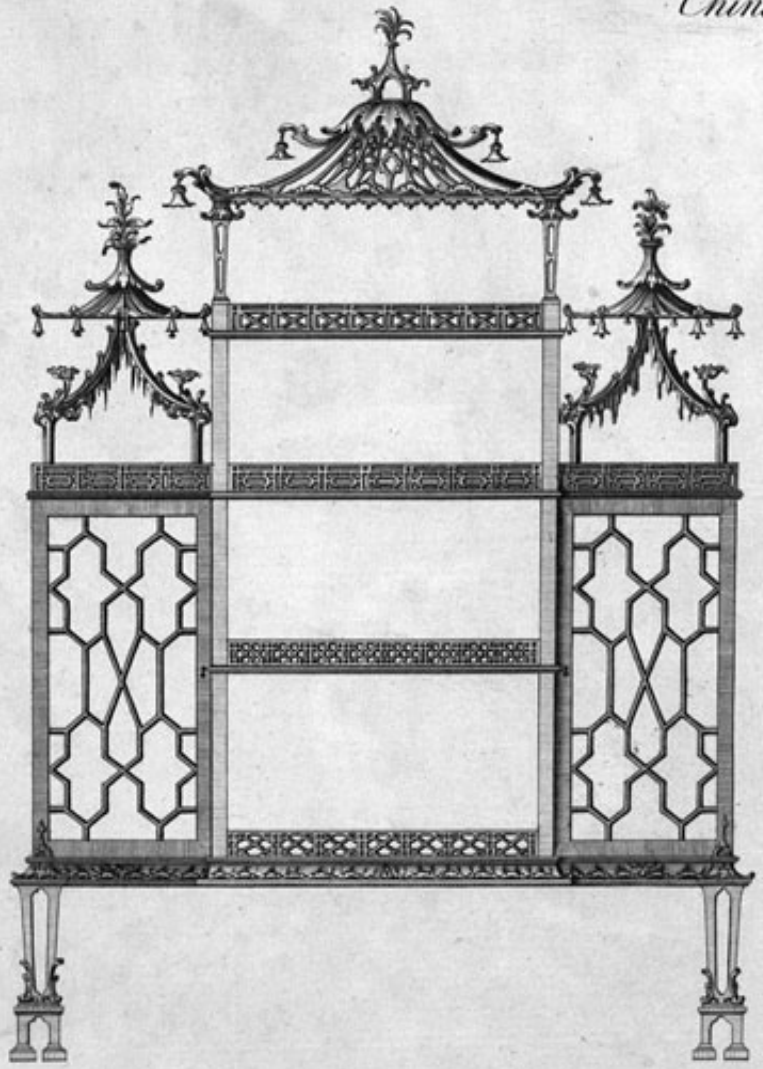
T. Chippendale invt et del.

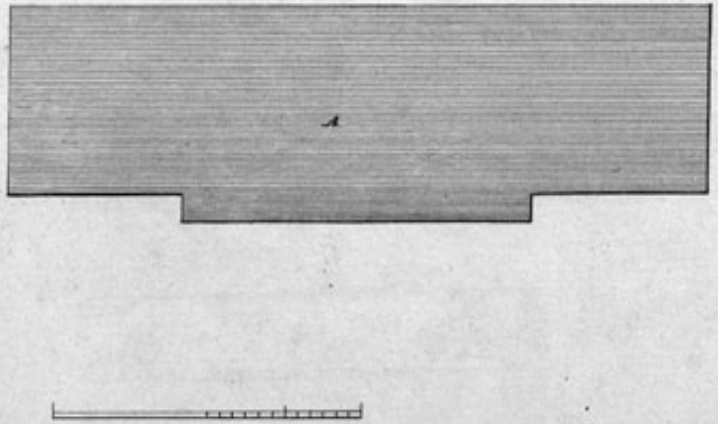
Published according to Act of Parliament

M. Darly Sculpt

N.° CXVIII

China Shelf.





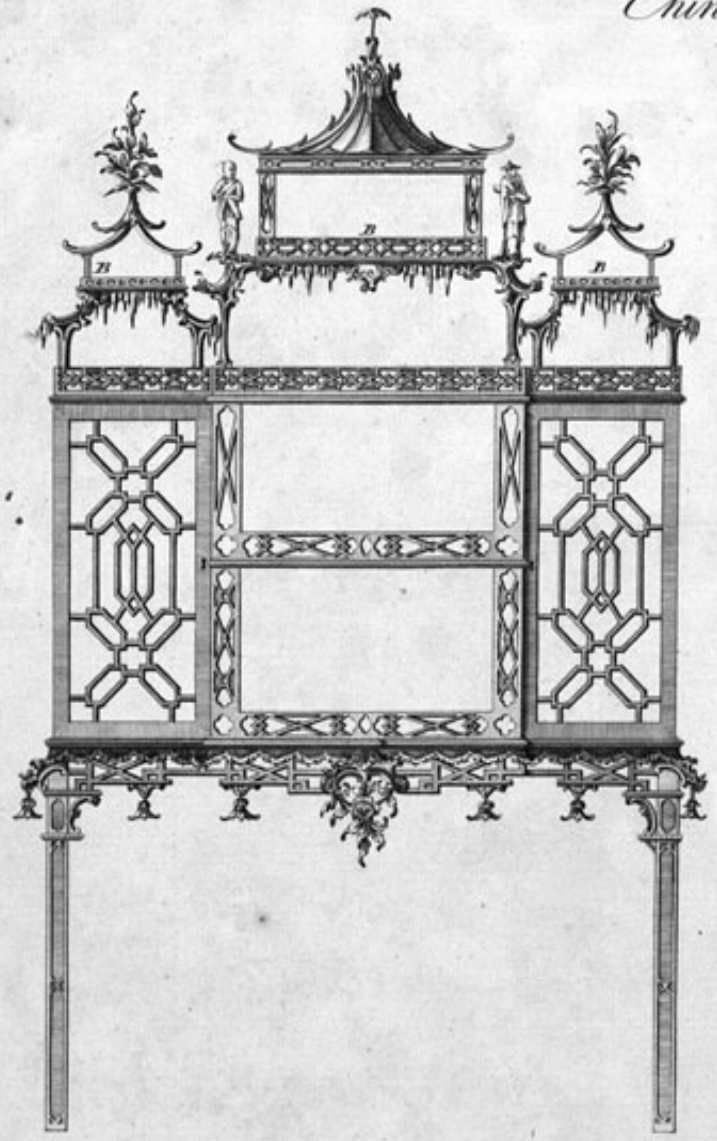
T. Chippendale inv.et delin.

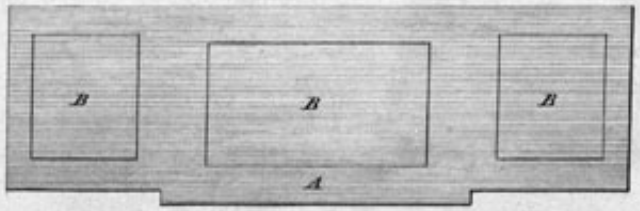
Published according to Act of Parliament.

Mbarby Sculp.

N.° CXIX.

China Shelf.





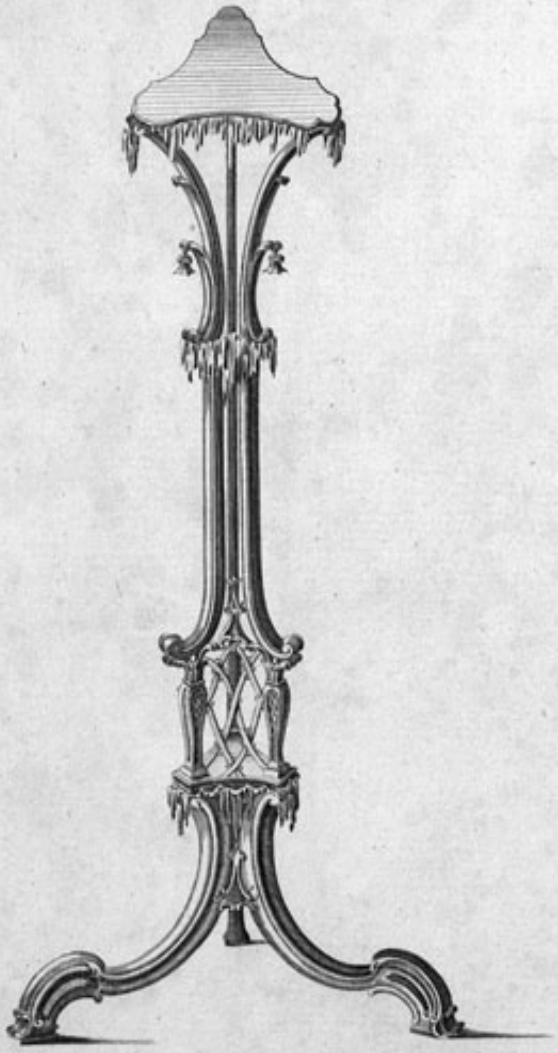
T. Chippendale inv.t et del.

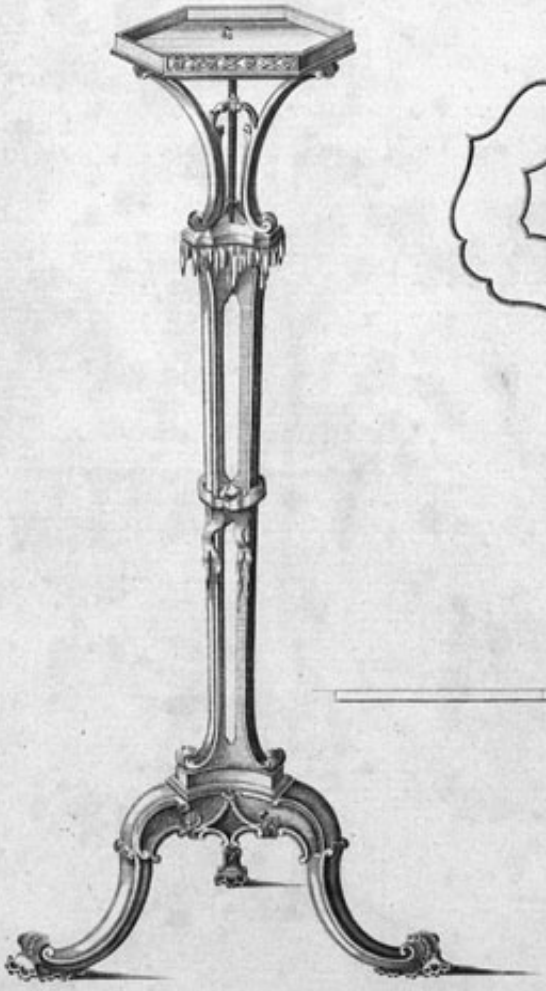
Published according to Act of Parliament

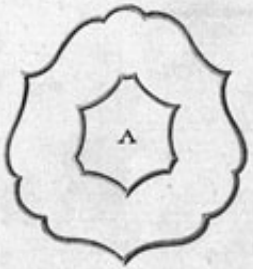
M. Darly Sculp.t

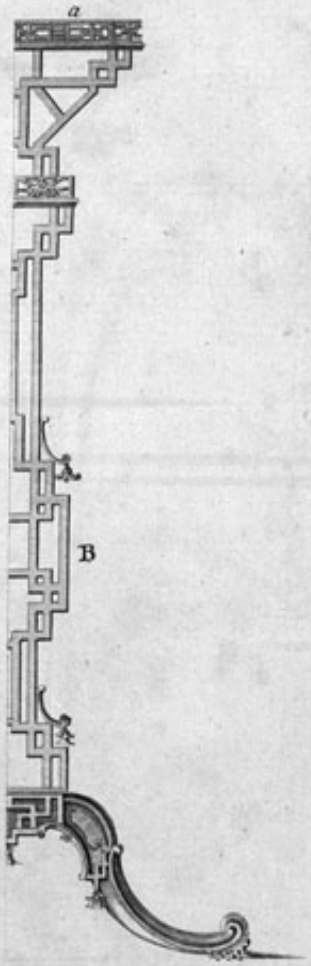
N°CXX.

Candle Stands.









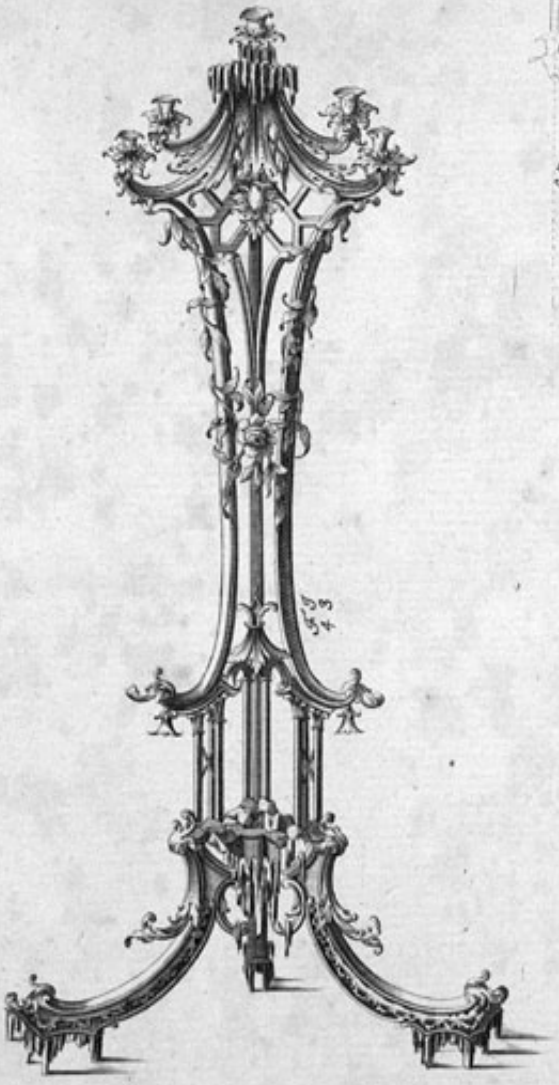
T. Chippendale inv. et del.

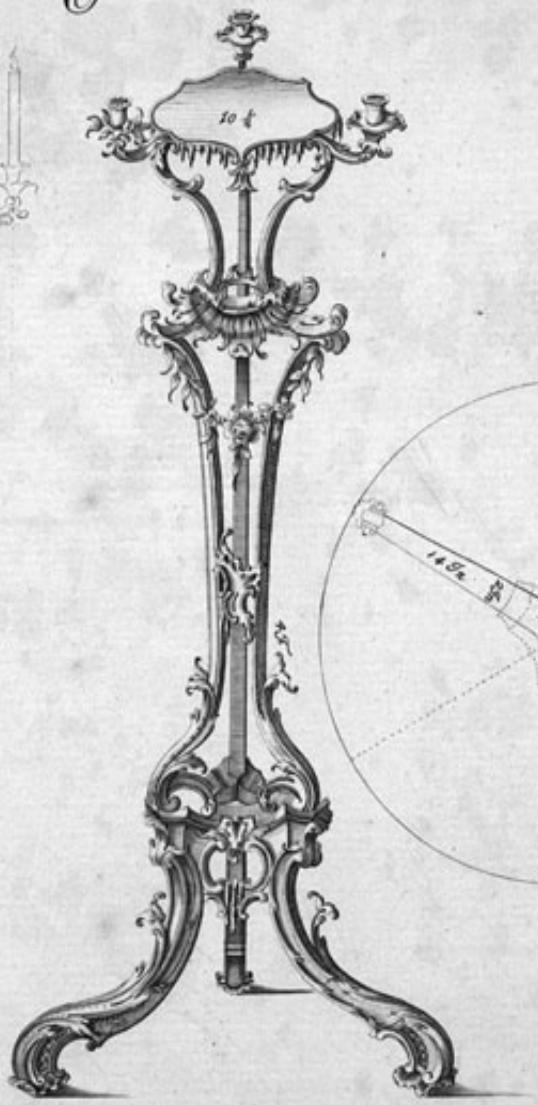
Pub. according to Act of Parliam. 1758.

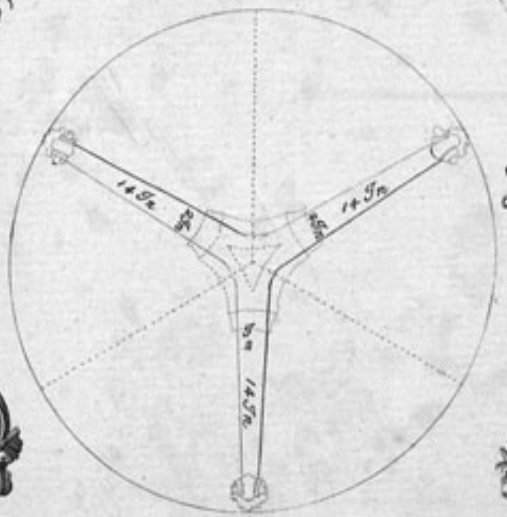
2Darly sculp

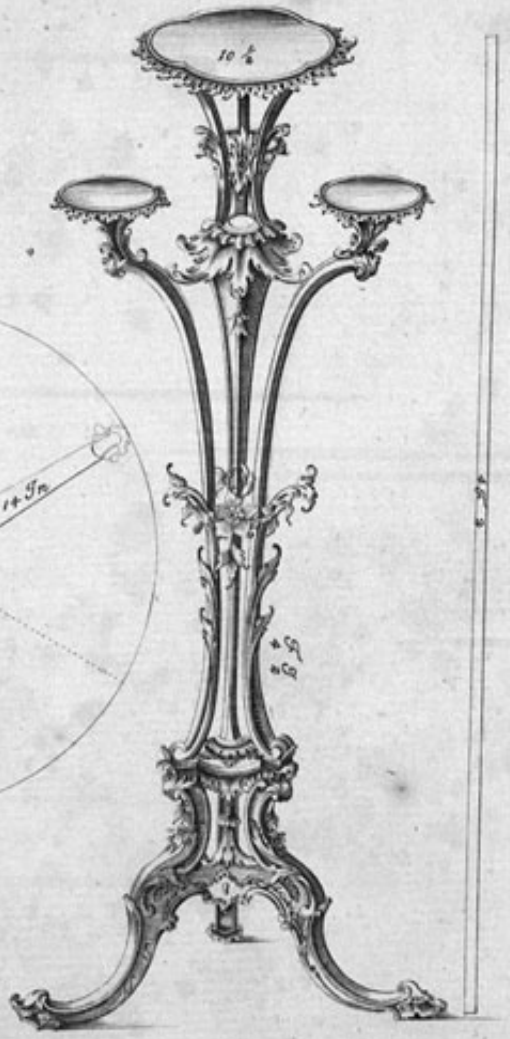
N.° CXXI.

Candle Stands







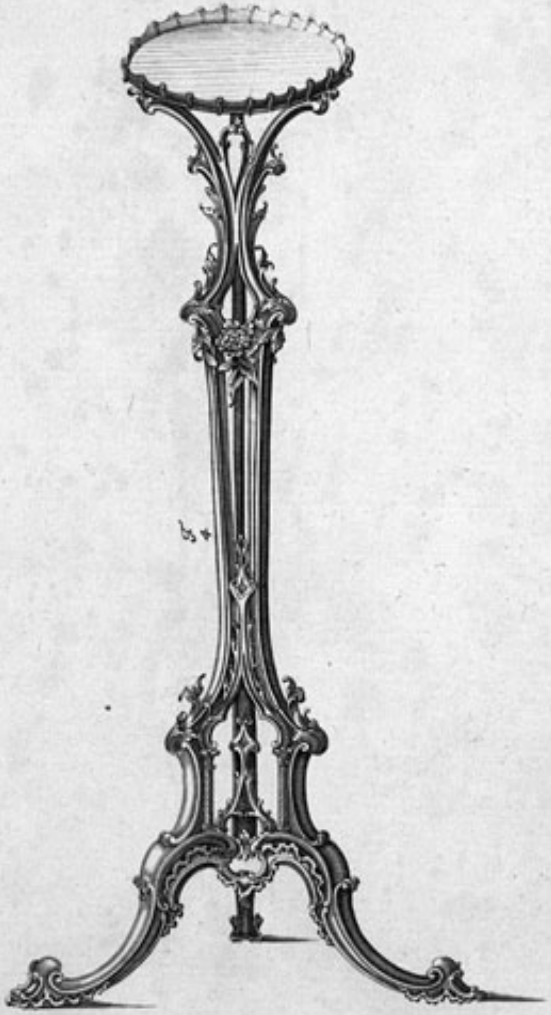


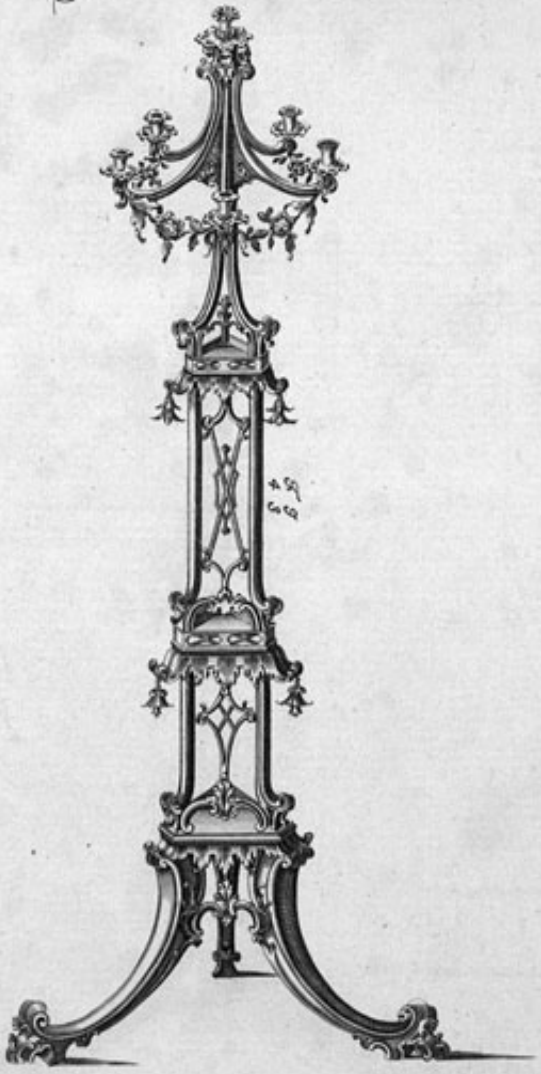
T. Chippendale invent.dd

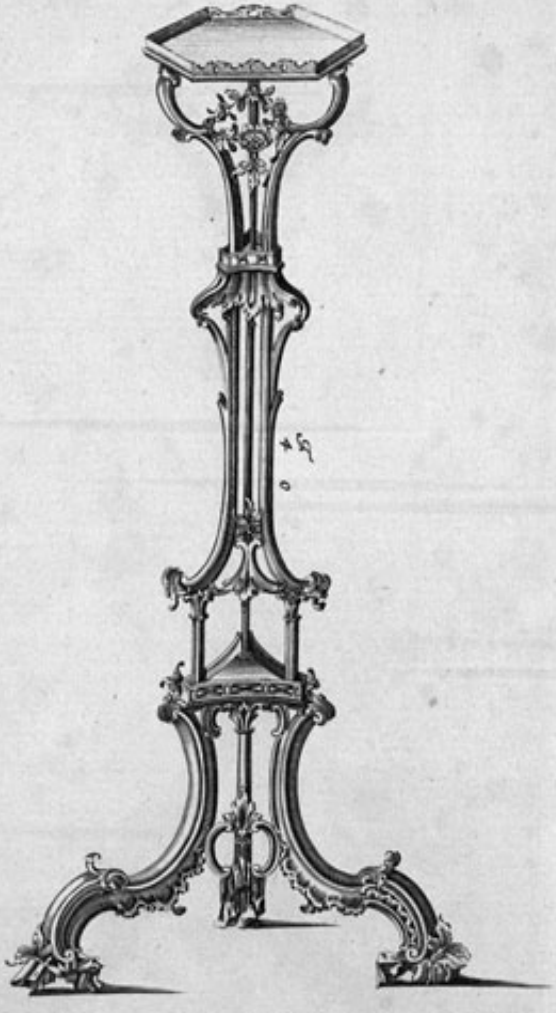
Pub.d according to Act of Parliam.t 1753

M.Darly sculp.

Candle Stands.







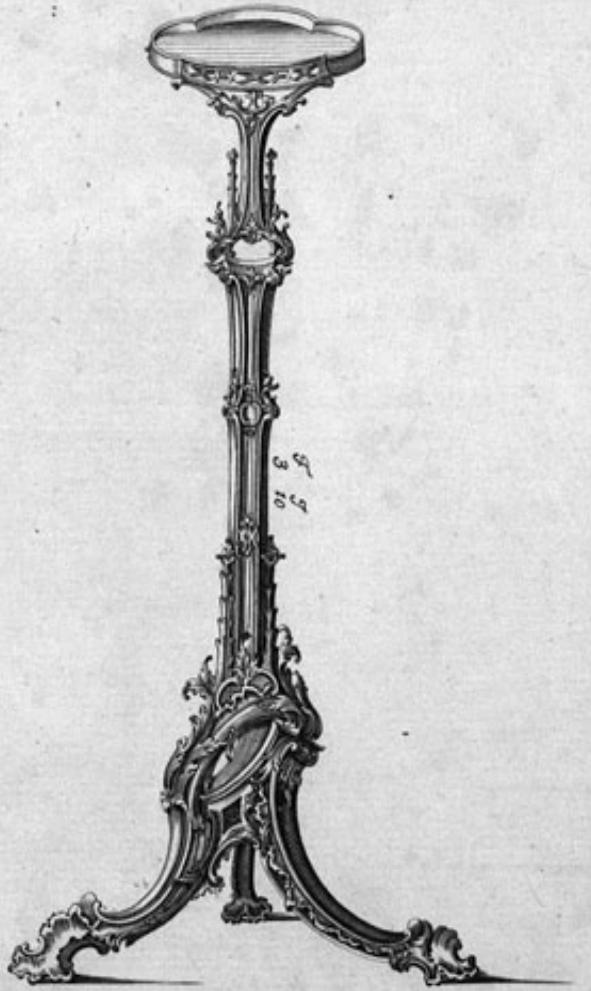
T. Chippendale inv.t et del.

Pub. according to Act of Parliam.t 1753.

M.Darly Sculp

N° CXXIII.

Candle Stands



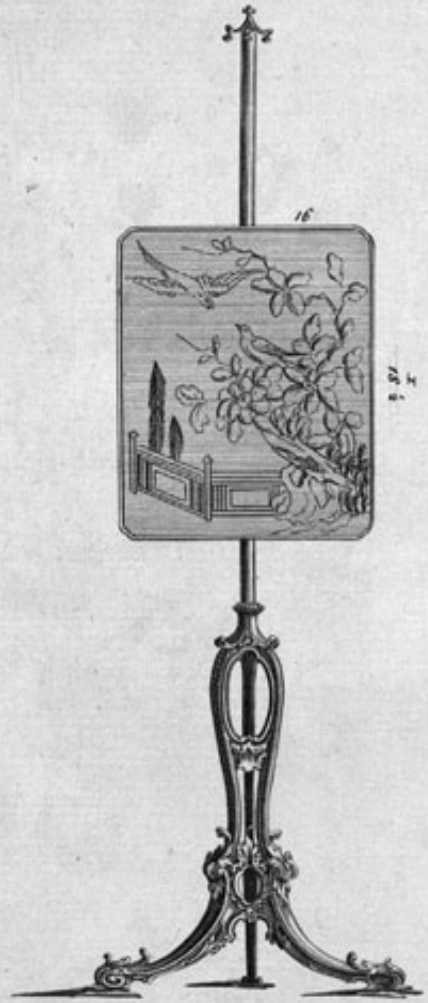
T Chippendale inv: et del.

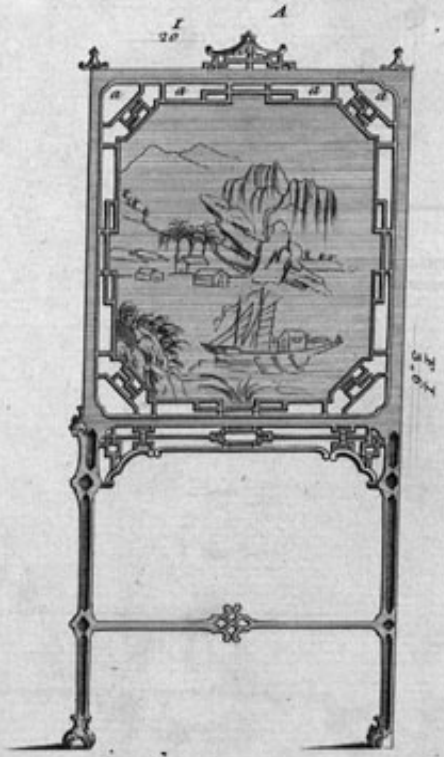
Pub. according to Act of Parliam. 1753.

Darly sculp.

N.° CXXIV

Fire Screens





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M. Darly Sculp.t

N.º CXXV

Fire Screens

A

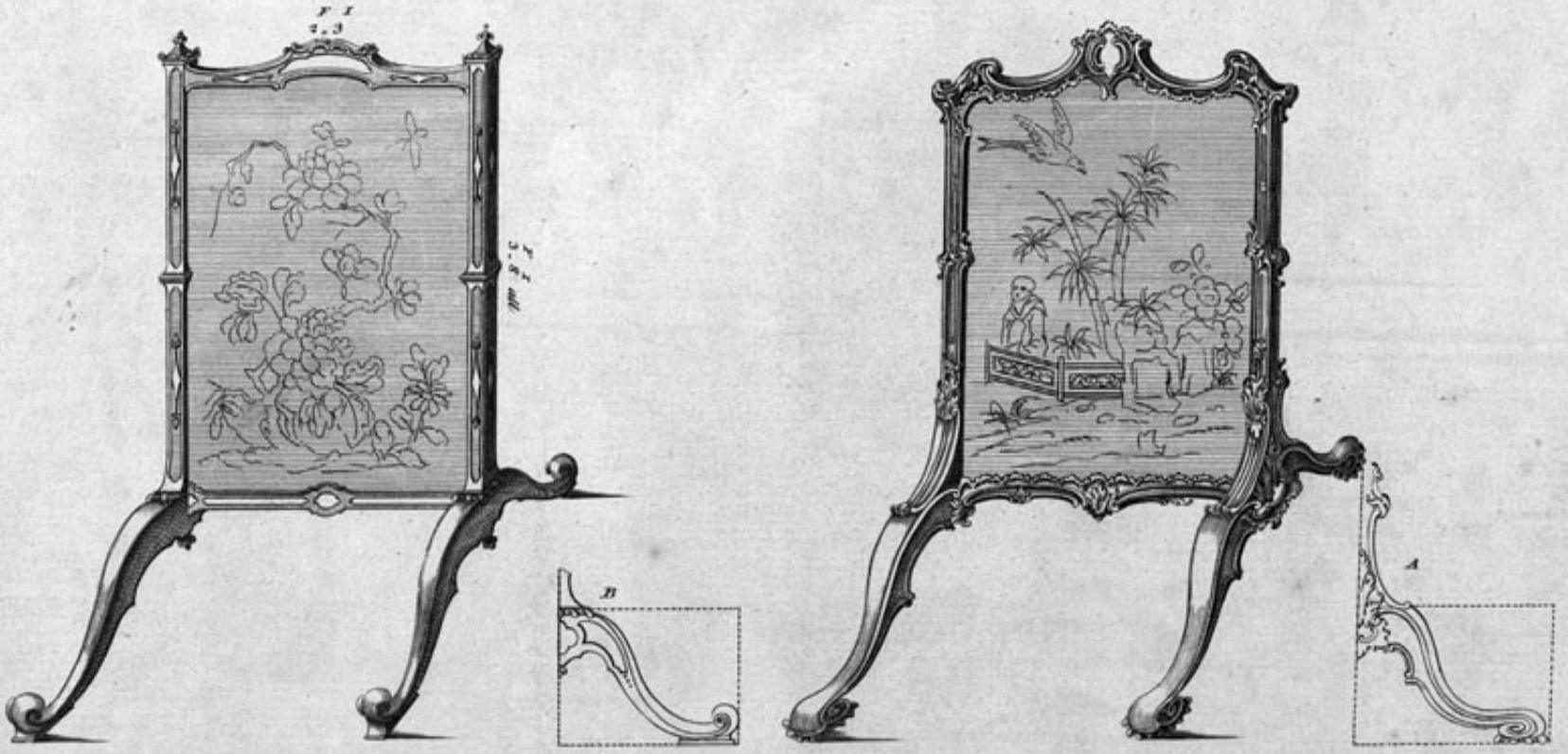
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.t

N° CXXVI

Horse Fire Screens.



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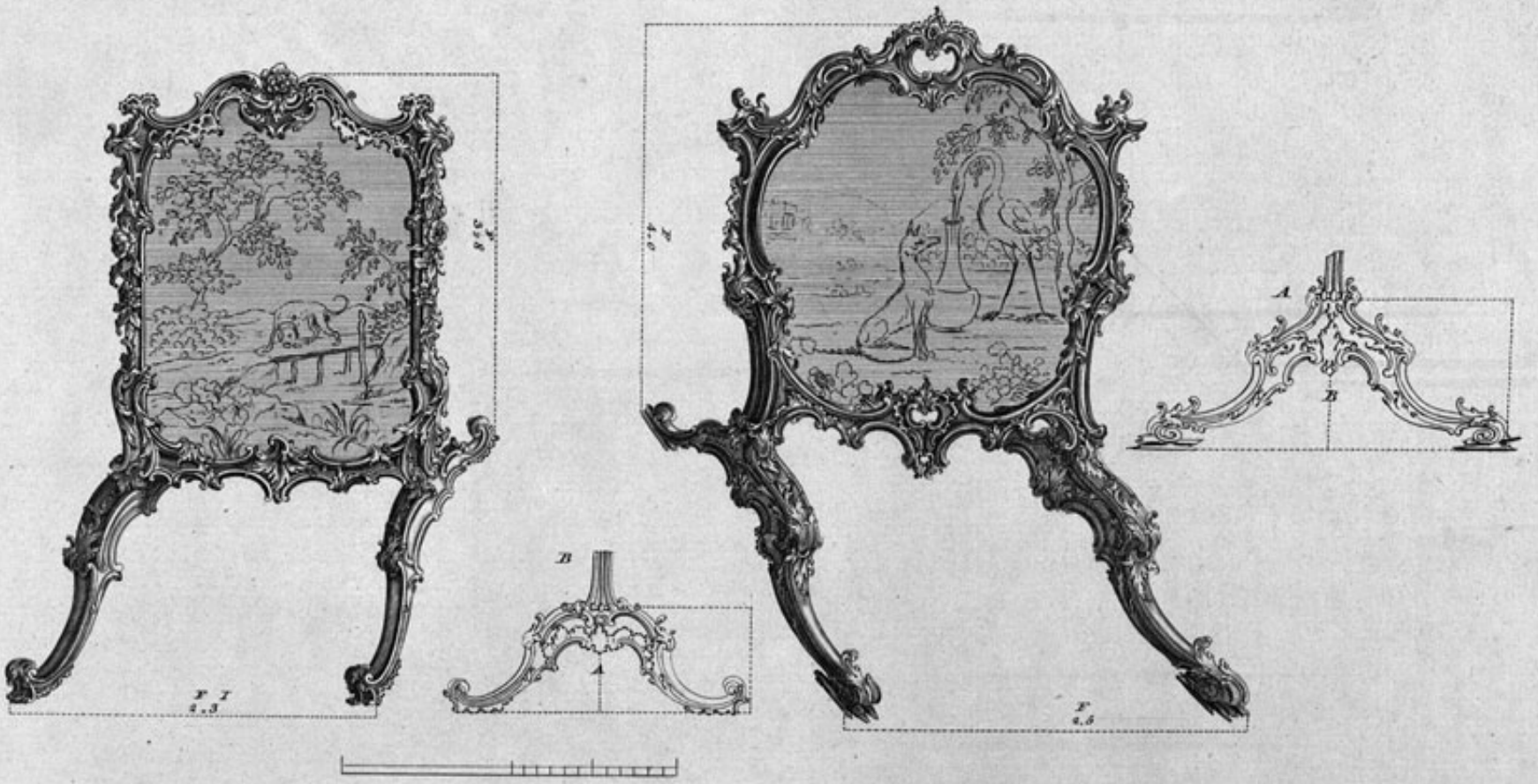
Publish'd according to Act of Parliament

M. Darly Sculp.t

N.° CXXVII

Horse Fire Screens.



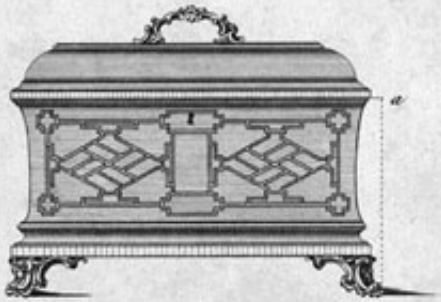
T. Chippendale inv.t et del.

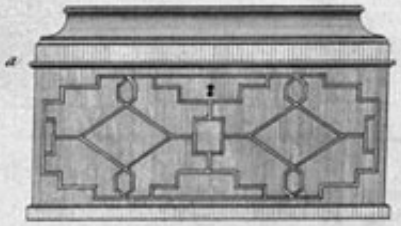
Published according to Act of Parliament

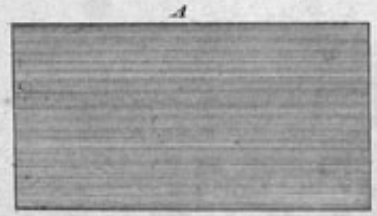
M. Darly Sculp.t

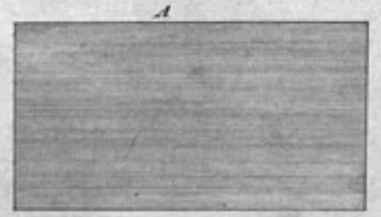
N.° CXXVIII

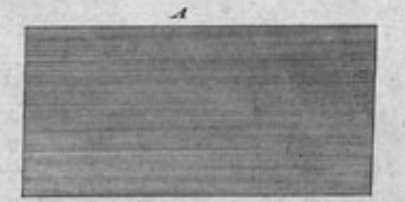
Tea Chests.

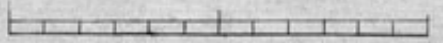










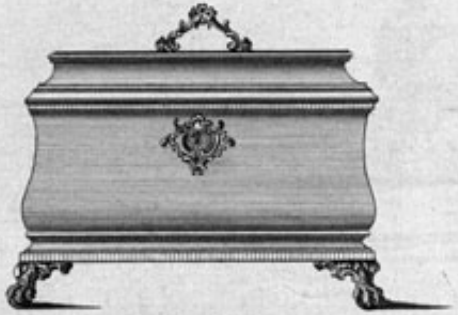


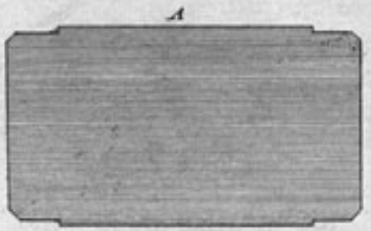
T. Chippendale invt et del.

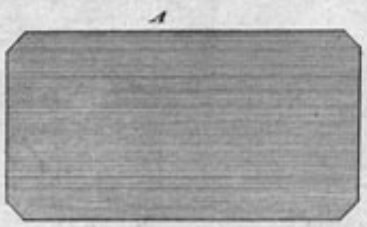
Published according to Act of Parliament

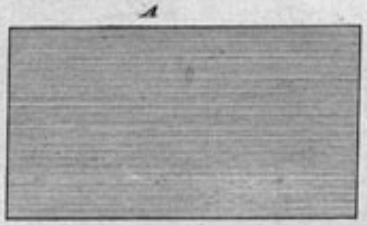
M. Darly Sculp.t

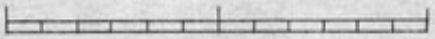
Tea Chests.











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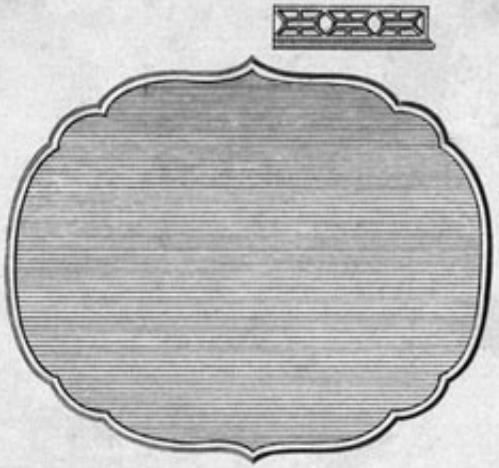
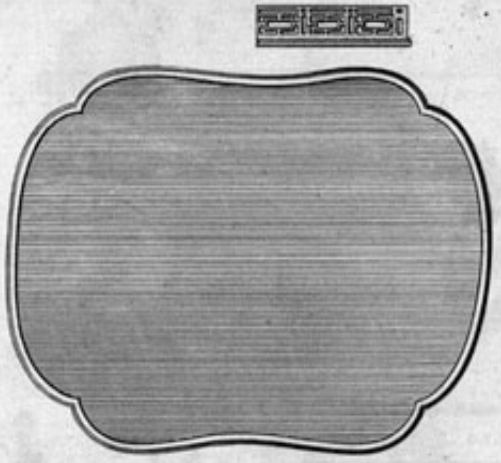
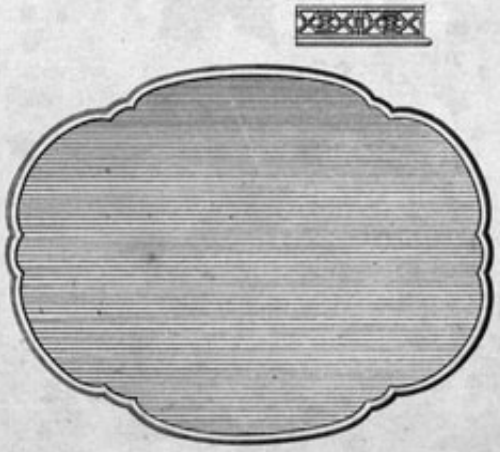
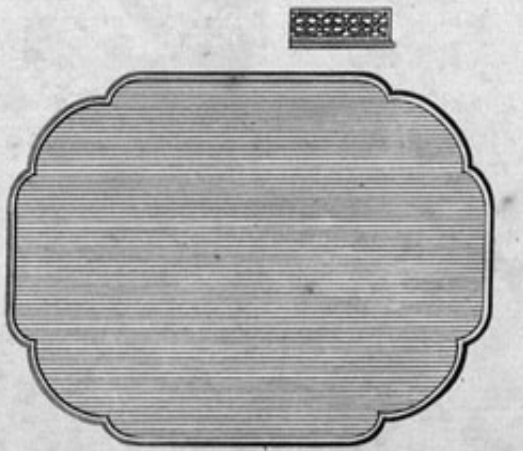
N° CXXX

China Trays.









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Published according to Act of Parliament

M. Darly Sculp.

N° CXXXI

Brackets for Busts.

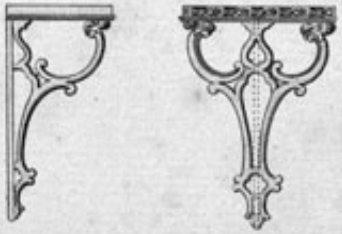
T. Chippendale inv. et del.

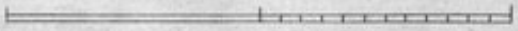
Published according to Act of Parliament.

M. Darly Sculp.

N°CXXXII

Brackets for Busts &c.



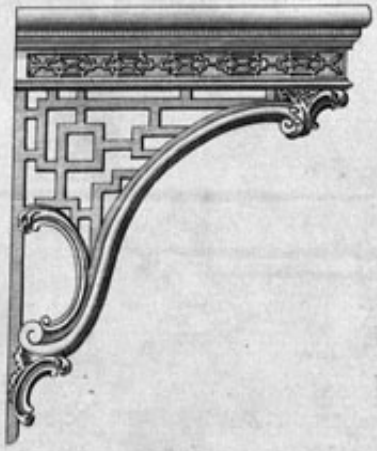


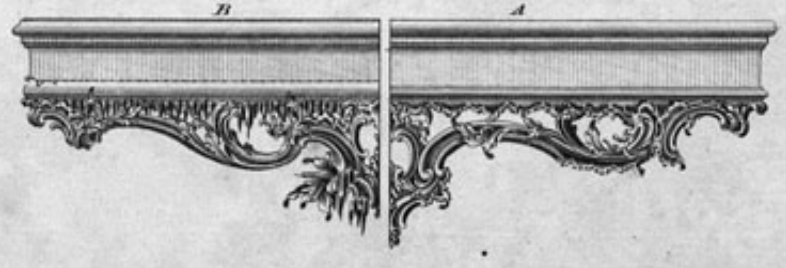
T. Chippendale invt et del.

Published according to Act of Parliment

M. Darly Sculp

Brackets for Marble Slabs.





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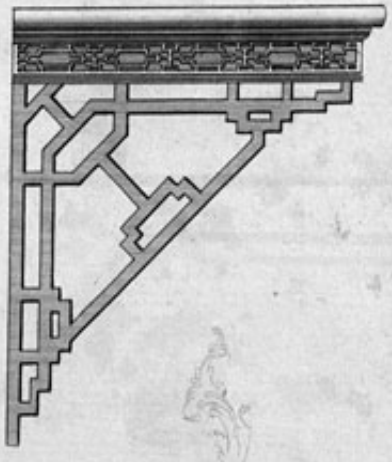
N° CXXXIV

Brackets for Marble Slabs.



A

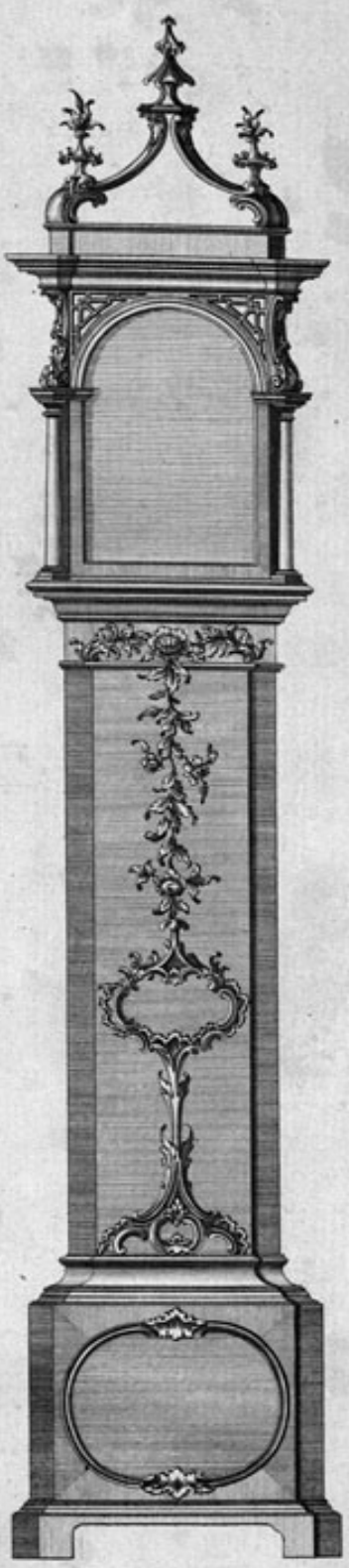
T. Chippendale inv. et del.

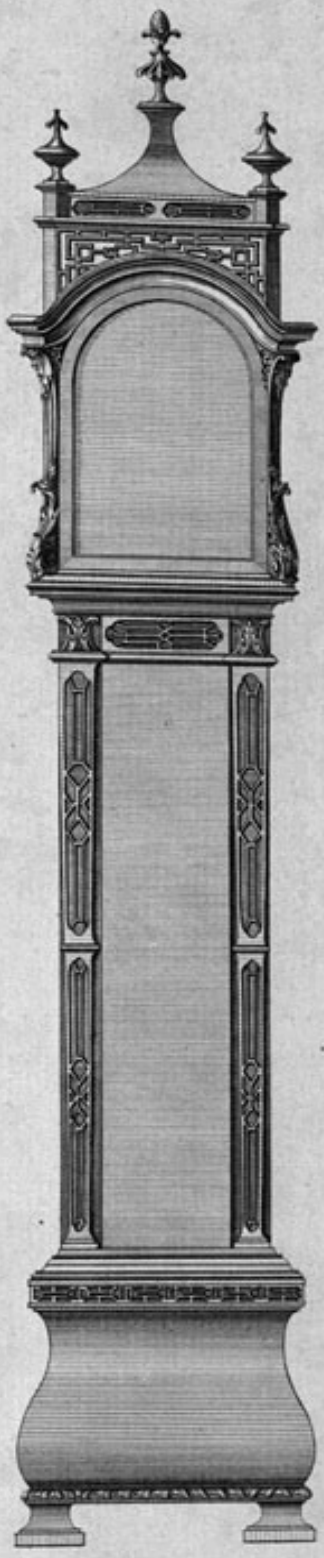
Published according to Act of Parliament

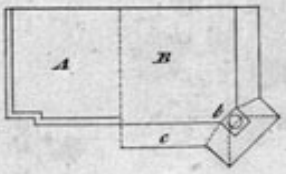
M. Darly Sculp.

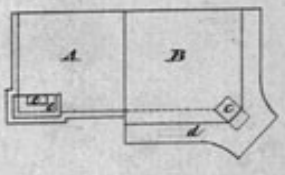
N°. CXXV

Clock Cases.









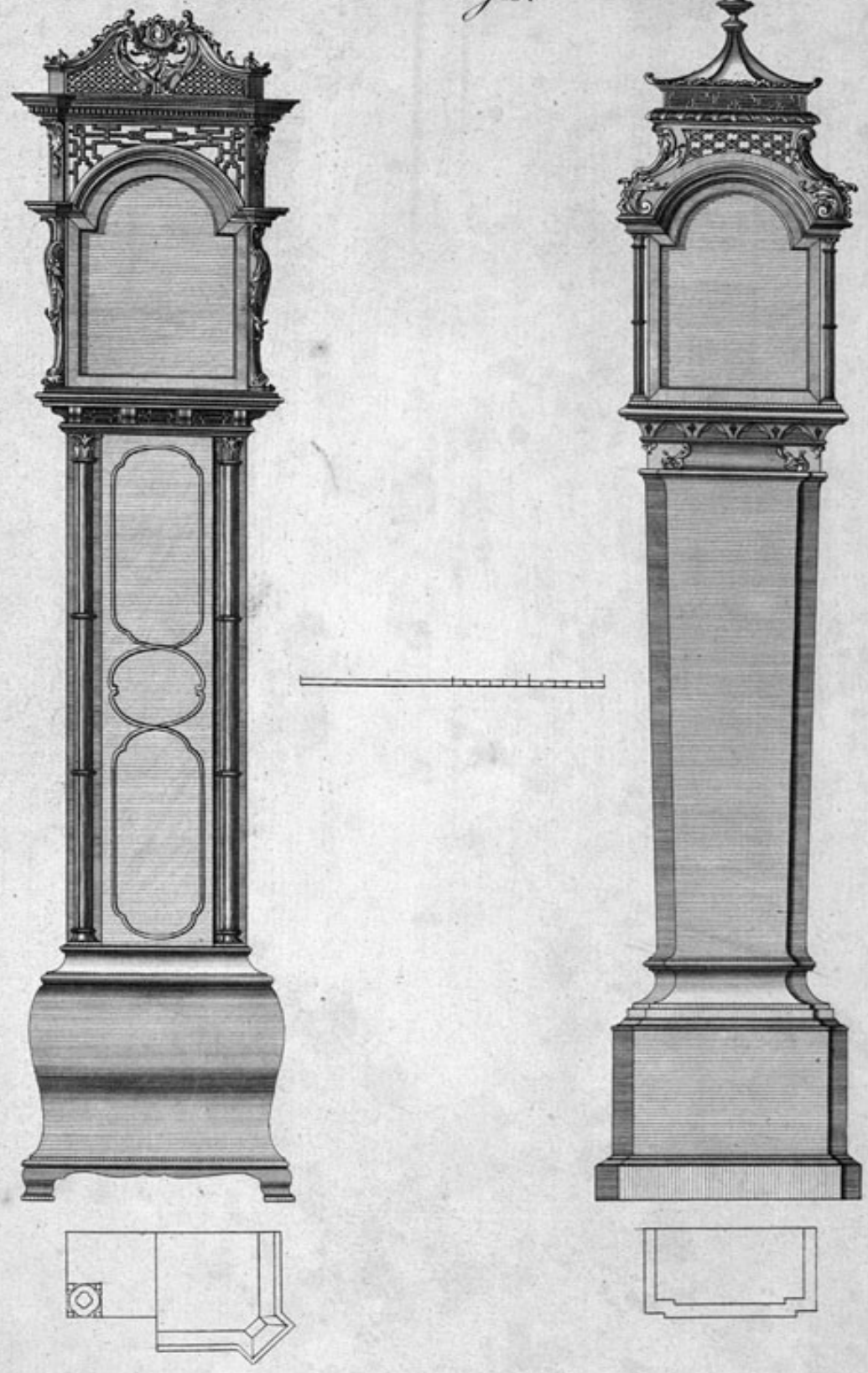
T. Chippendale invt. et del.

Published according to Act of Parliament

M. Darly Sculpt.

N.° CXXXVI

Clock Cases.



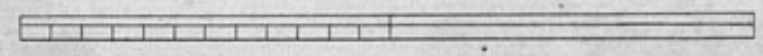
T. Chippendale inv.t et del.

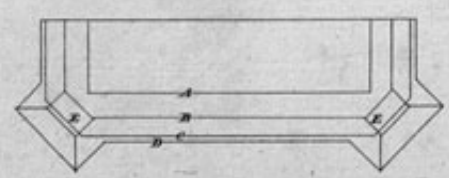
Published according to Act of Parliament

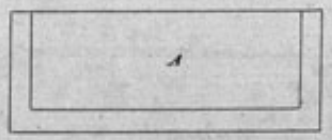
M. Darly Sculp.t

N° CXXXVII

Table Clock Cases







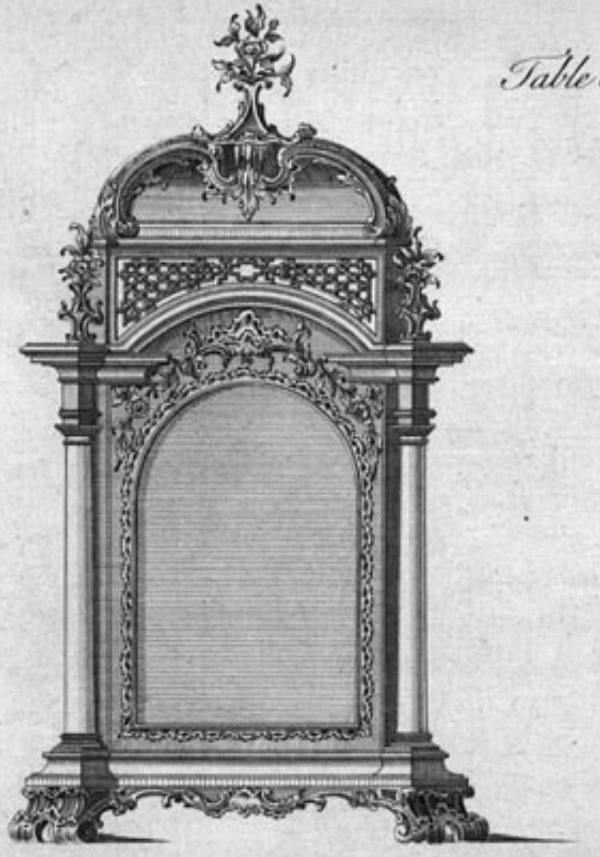
T. Chippendale invt et del.

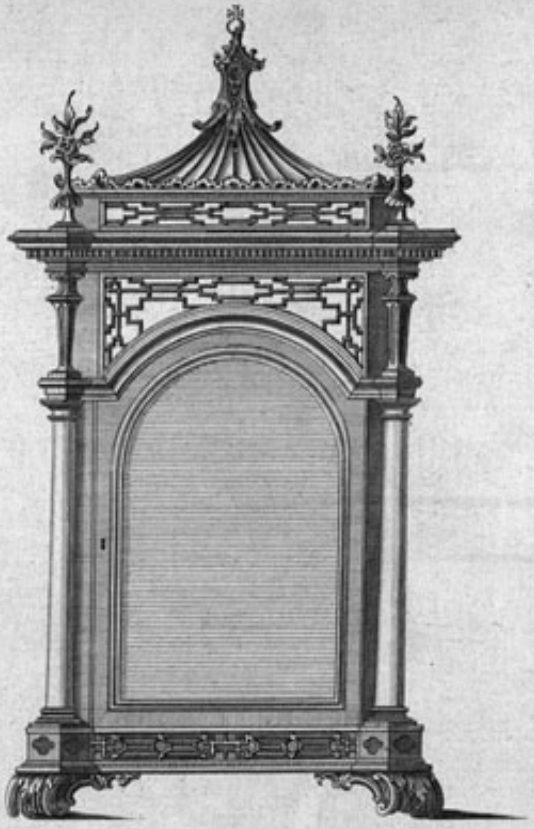
Publishid according to Act of Parliment

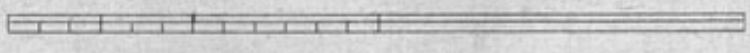
M. Darly Sculp.

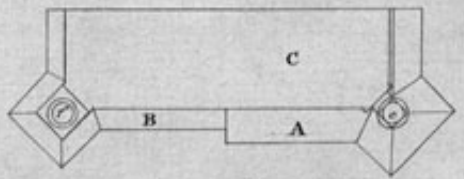
N°CXXXVIII

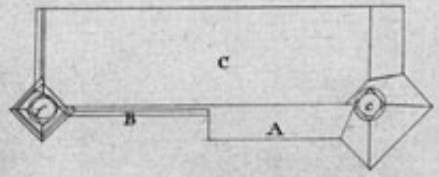
Table Clock Cases.











T. Chippendale invt et del.

Publish'd according to Act of Parliment

M. Darly Sculp

N° CXXXIX

Cornices for Beds or Windows.

T. Chippendale inv° et del *Published according to Act of Parliament* *M. Darly Sculp*

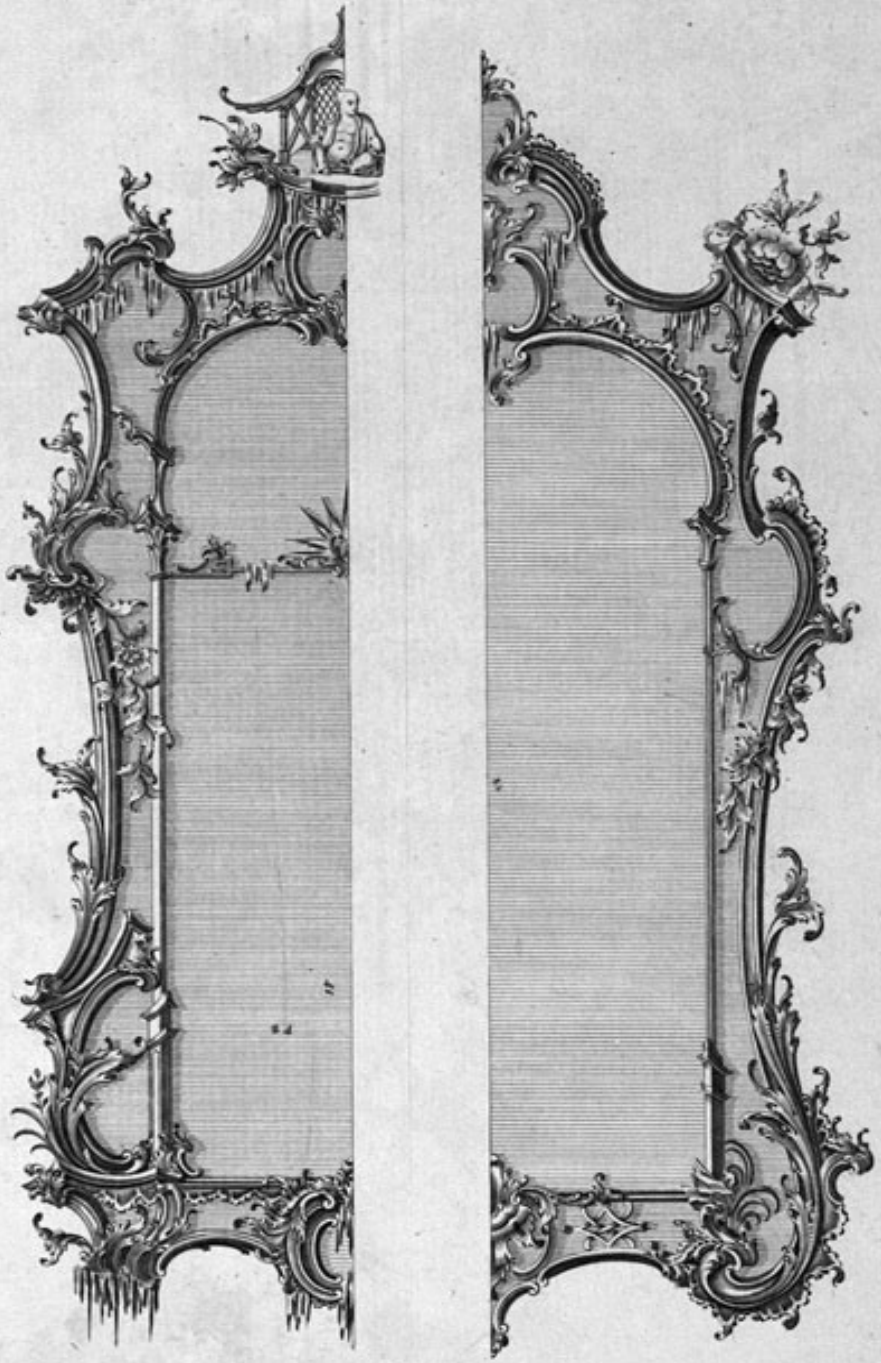
N°CXL

Gerandoles.

Chippendale inv.t et del. *Published according to Act of Parliament.* *M. Darly Sculp.*

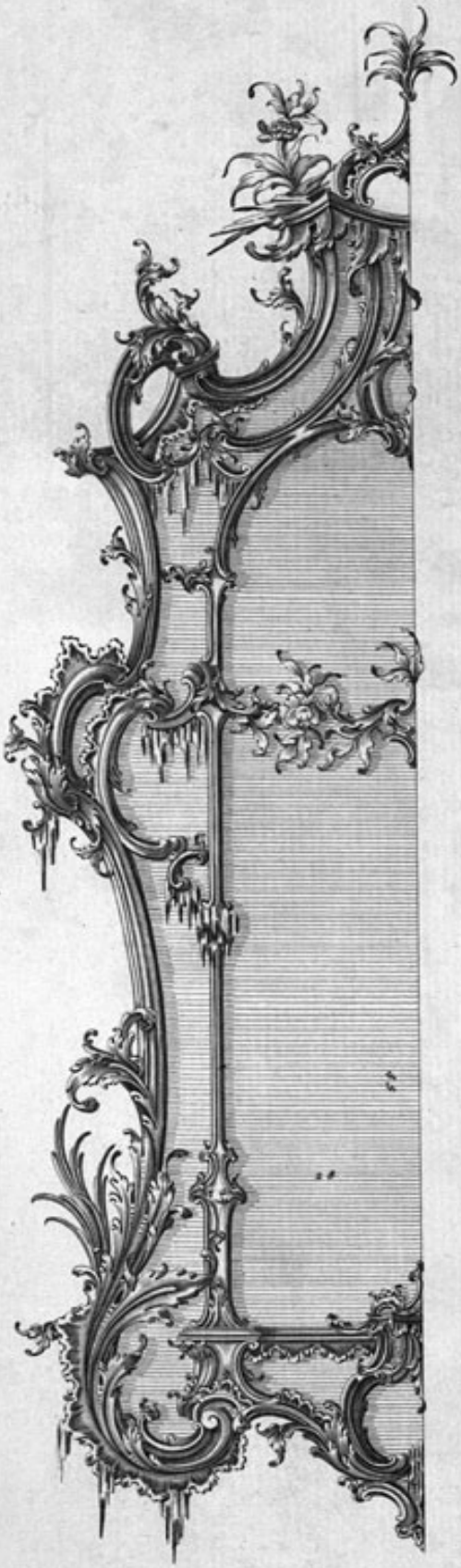
N° CXLI

Pier Glass Frame.



T. Chippendale inv^t et del. *Publish'd according to Act of Parliam^t* *M. Darly Sculp.*

Pier Glass Frames.



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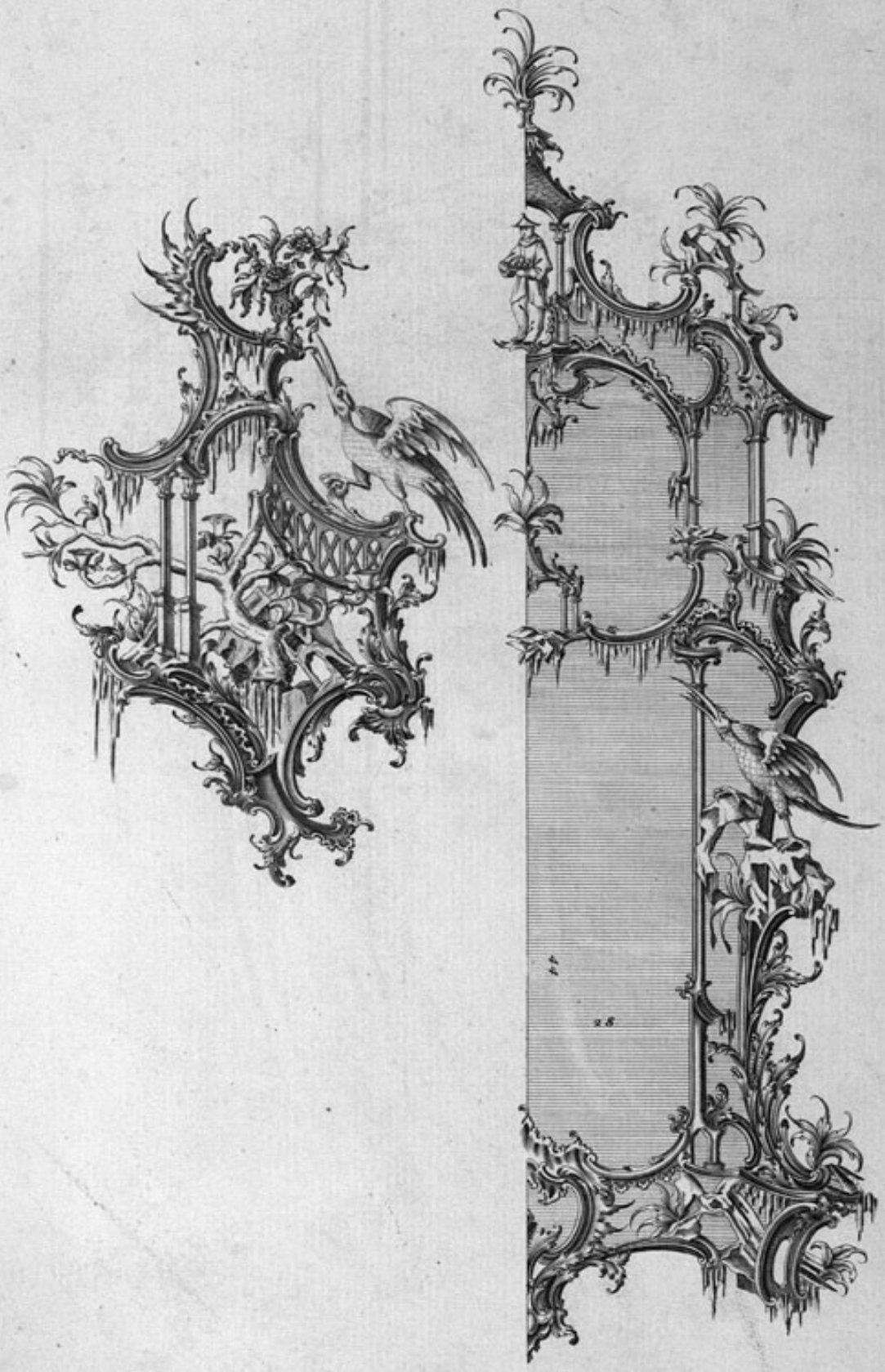
N° CXLIII

Pier Glass Frame.



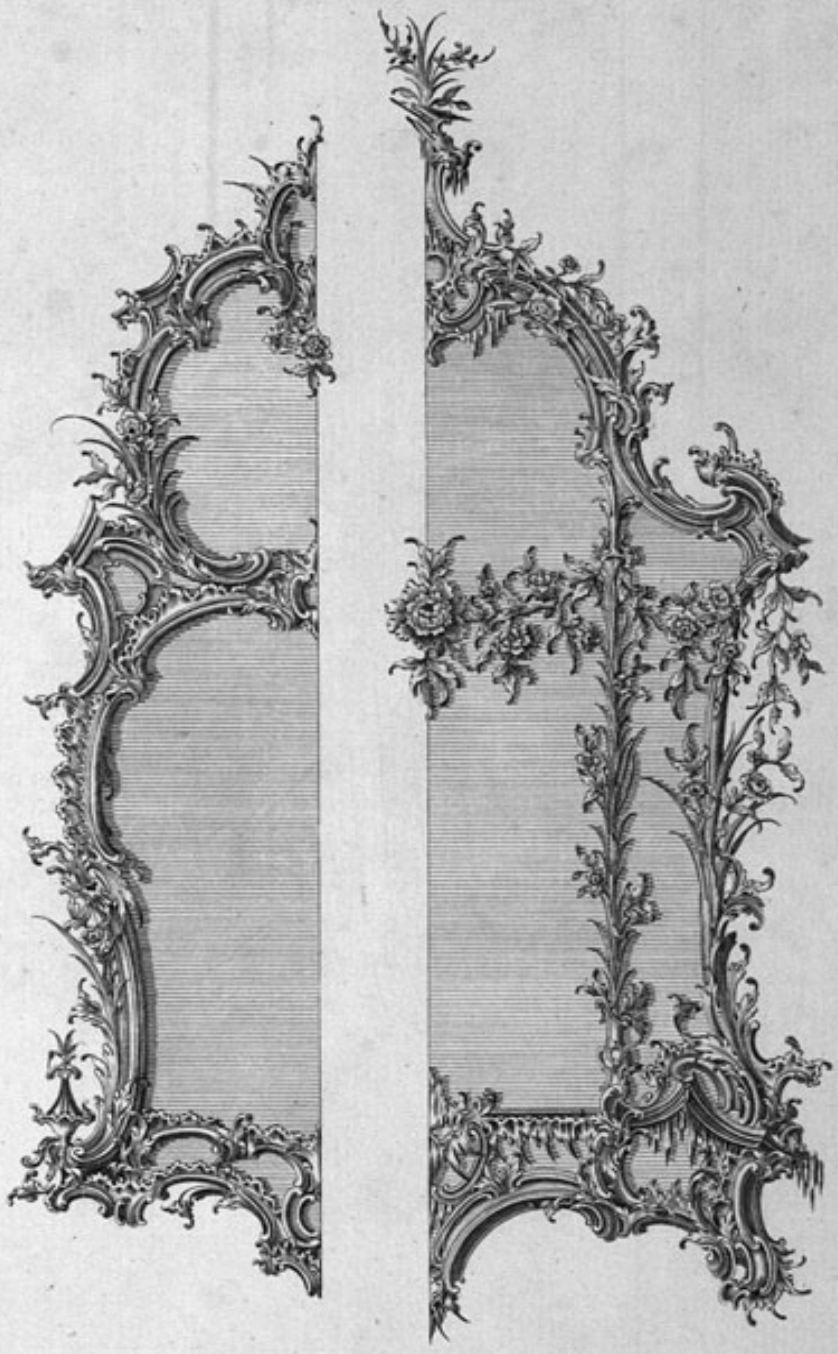
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.

N° CXLIV

Pier Glaſs frames.



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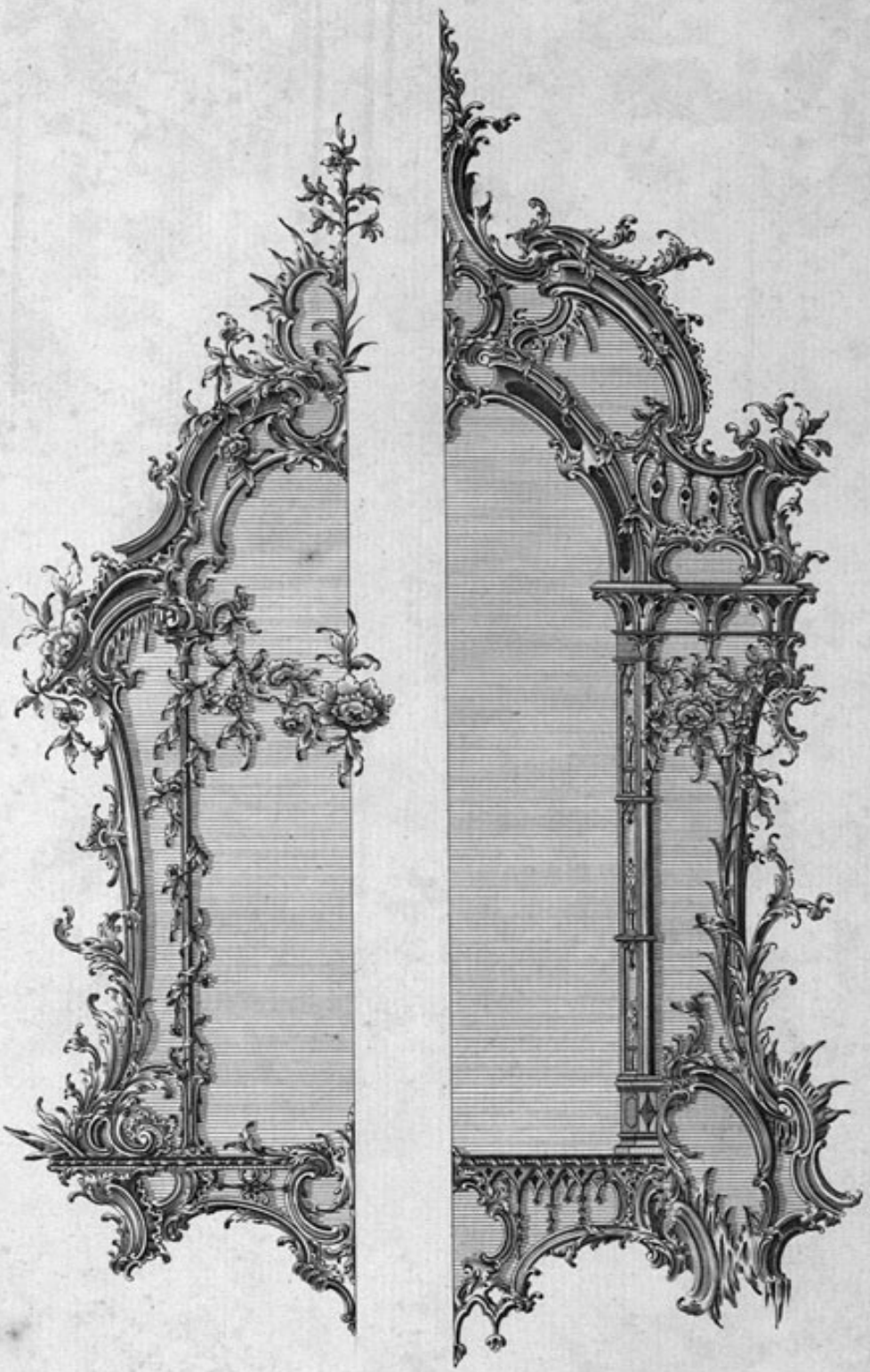
N°CXLV

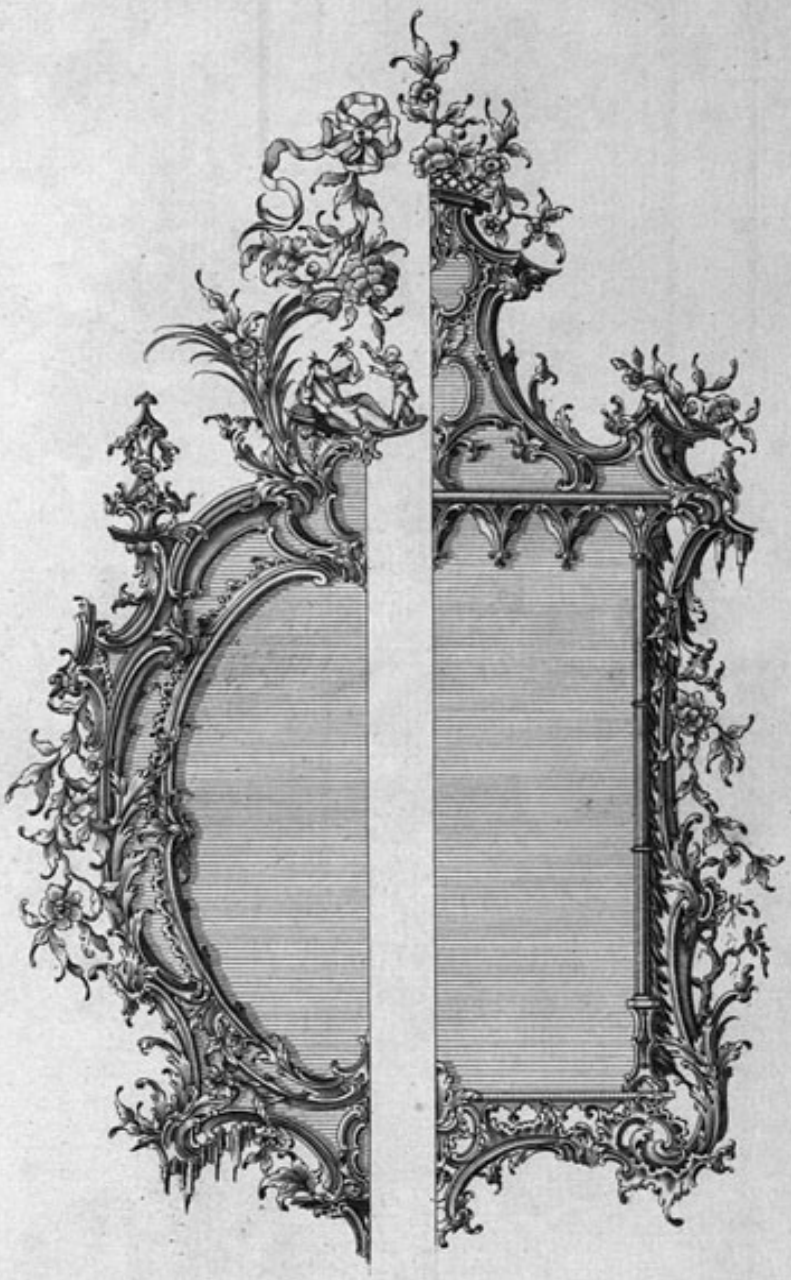
Pier Glass frames.



T. Chippendale invt. et del. *Publishid according to Act of Parliment.* *M. Darly Sculp.*

N° CXLVI

Pier Glass frames.



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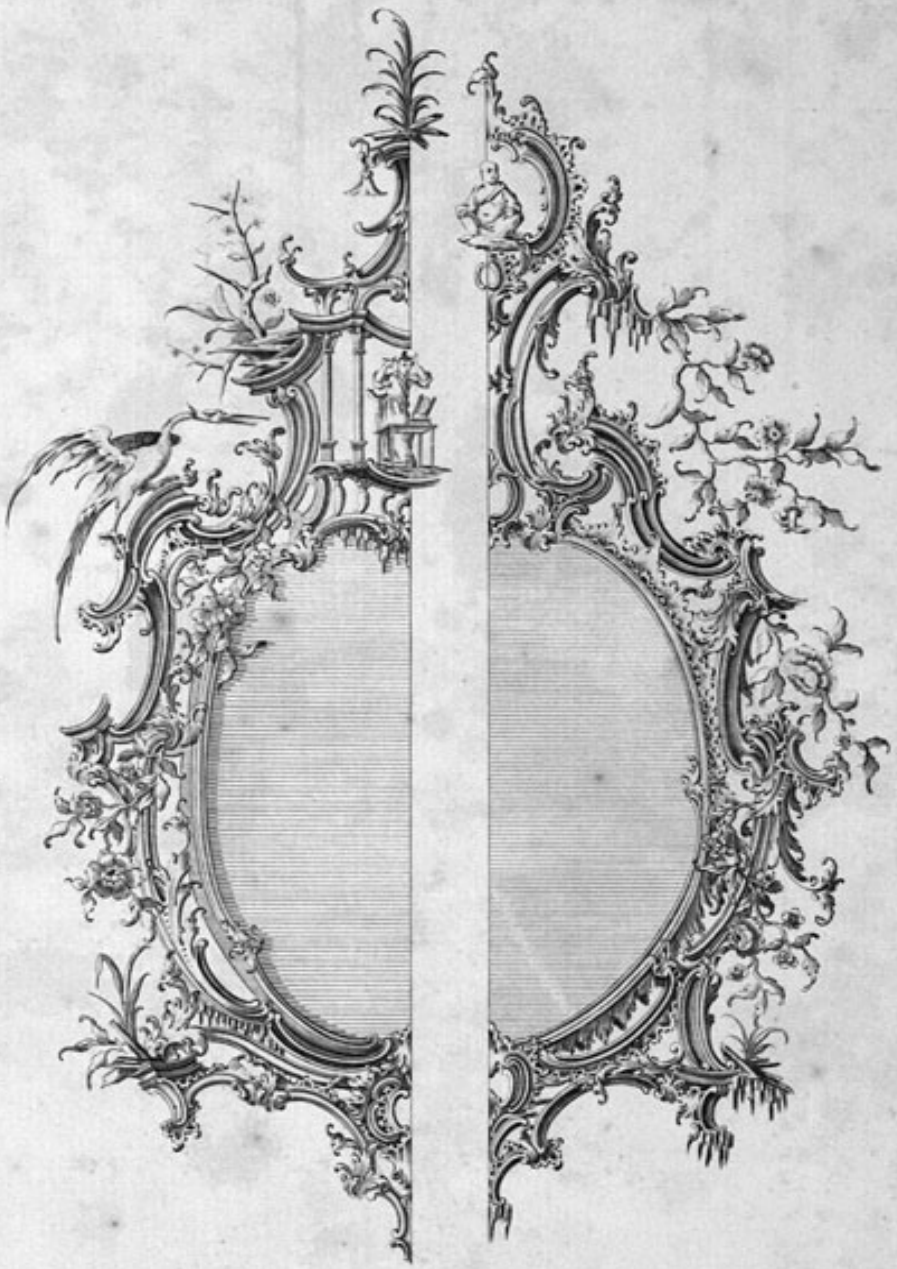
N.° CXLVII

Pier Glass Frames



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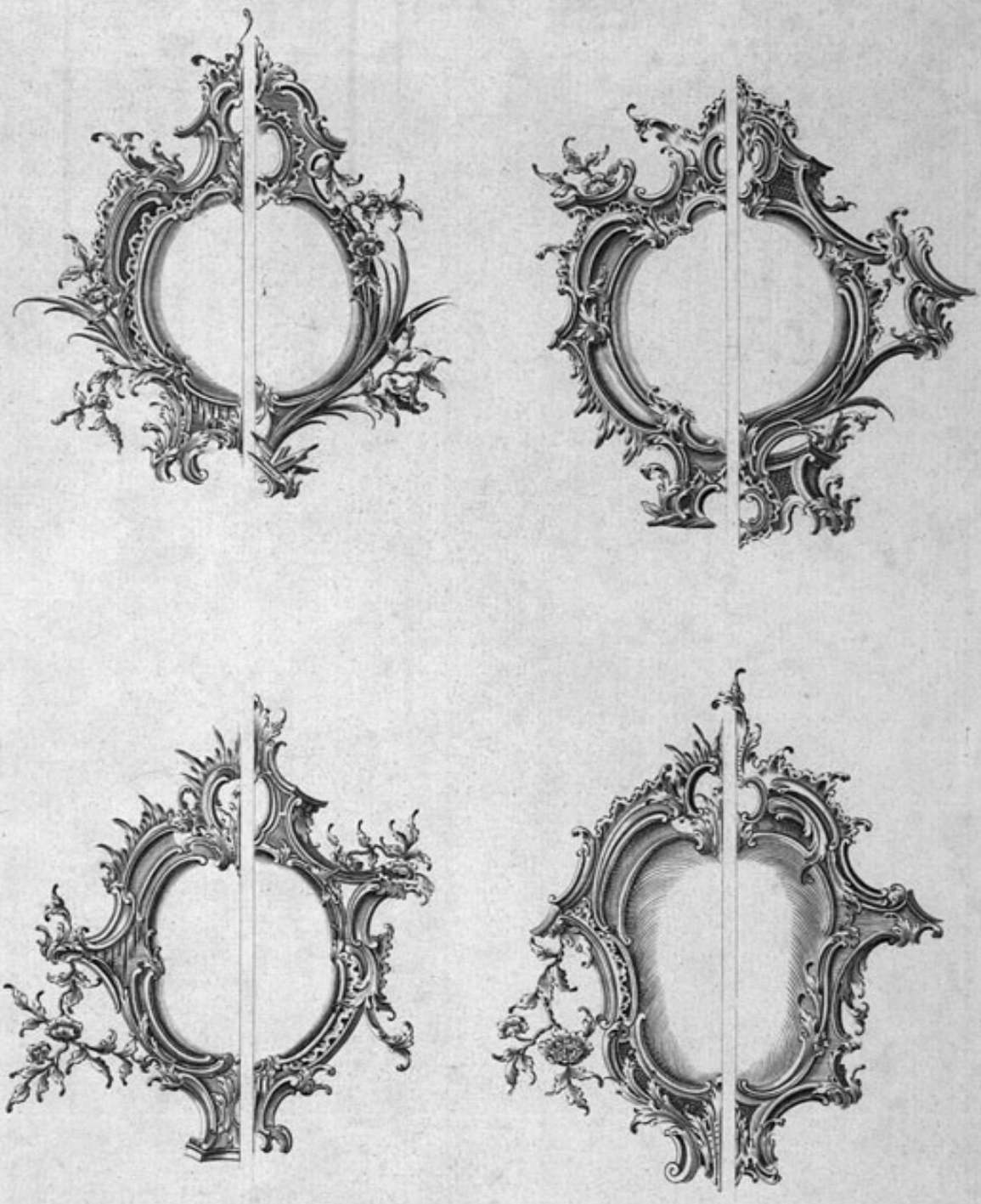
M Darly Sculp.

N° CXLVIII

Frames for Marble Slabs.

T. Chippendale invt et del. *Publish'd according to Act of Parliament* *M. Darly Sculp.*

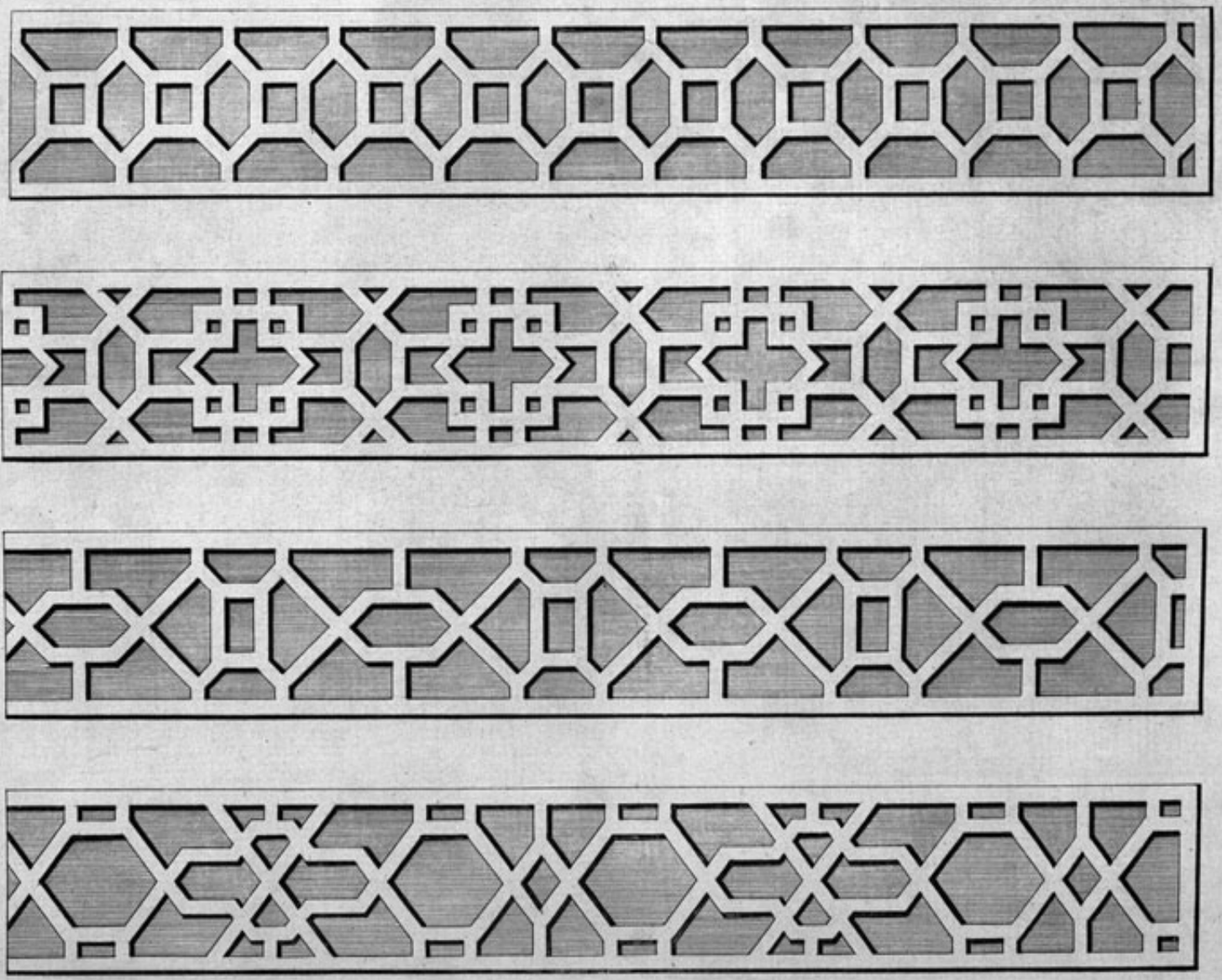
Shields for Pediments.



T. Chippendale inv.t et delin. *Published according to Act of Parliament.* *M Darly Sculp.*

N° CL.

Frets.



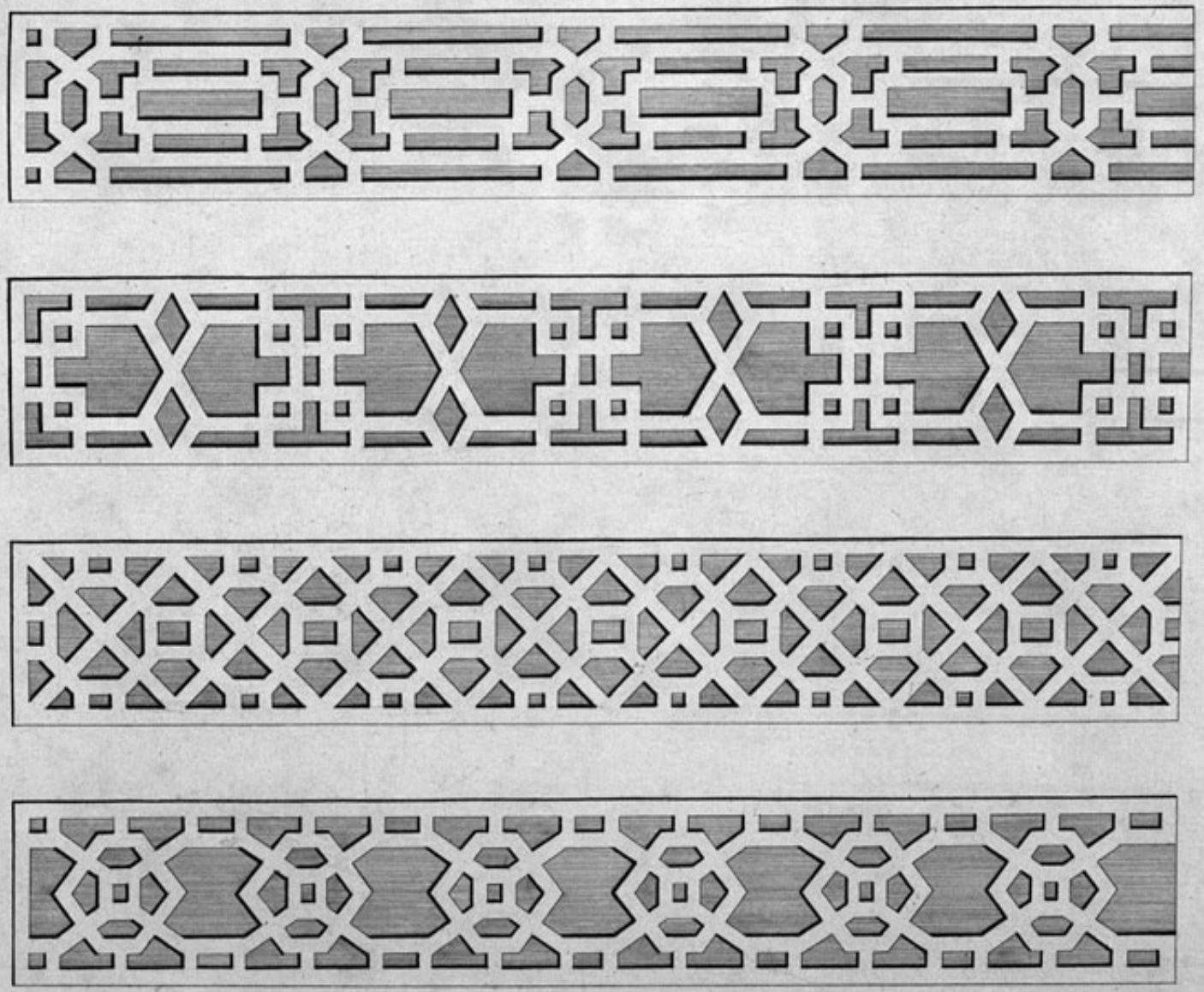
T. Chippendale inv.t et del.

Published according to Act of Parliament

M. Darly Sculp.

N° CLI

Frets.



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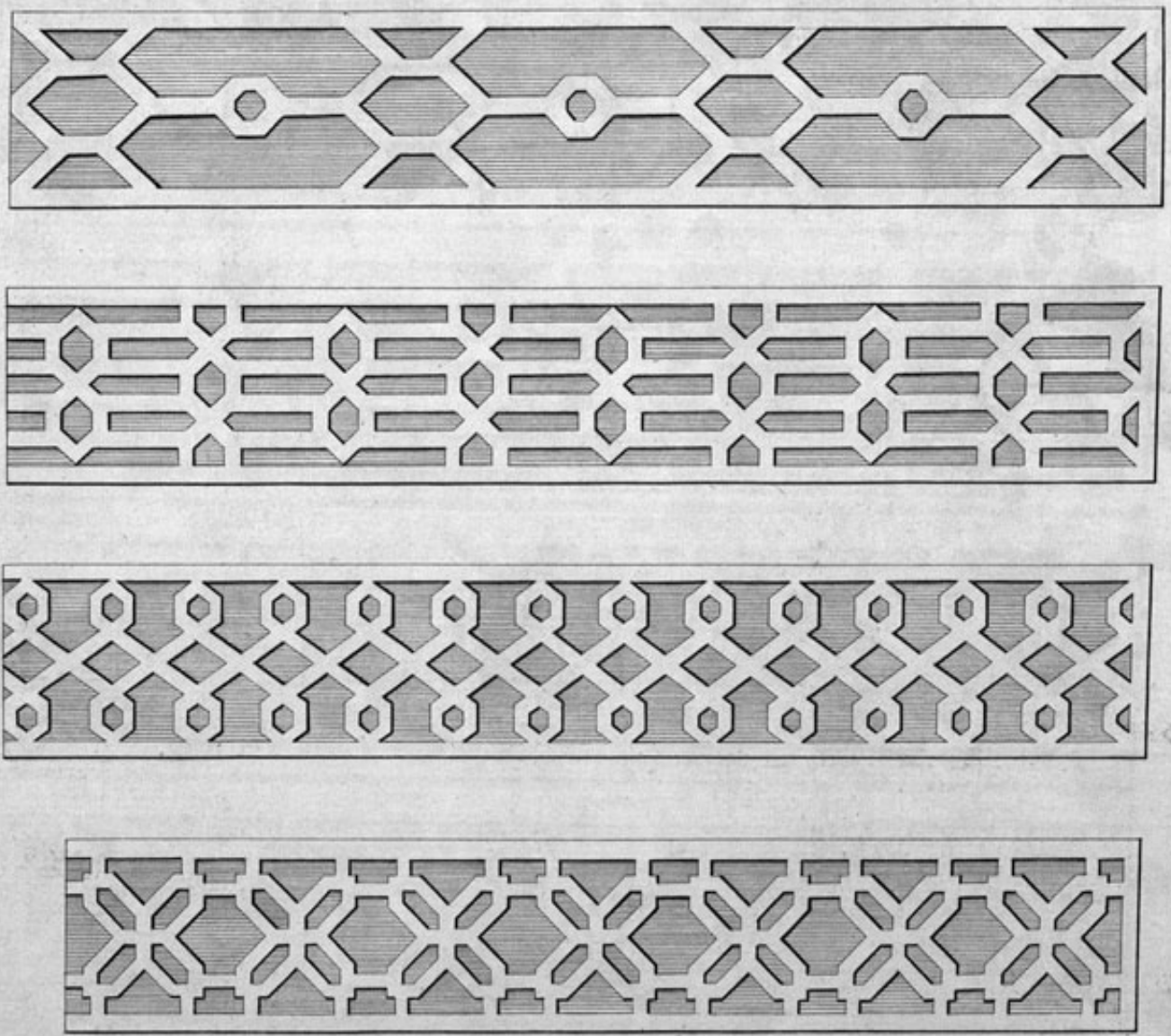
N°CLII

Frets.



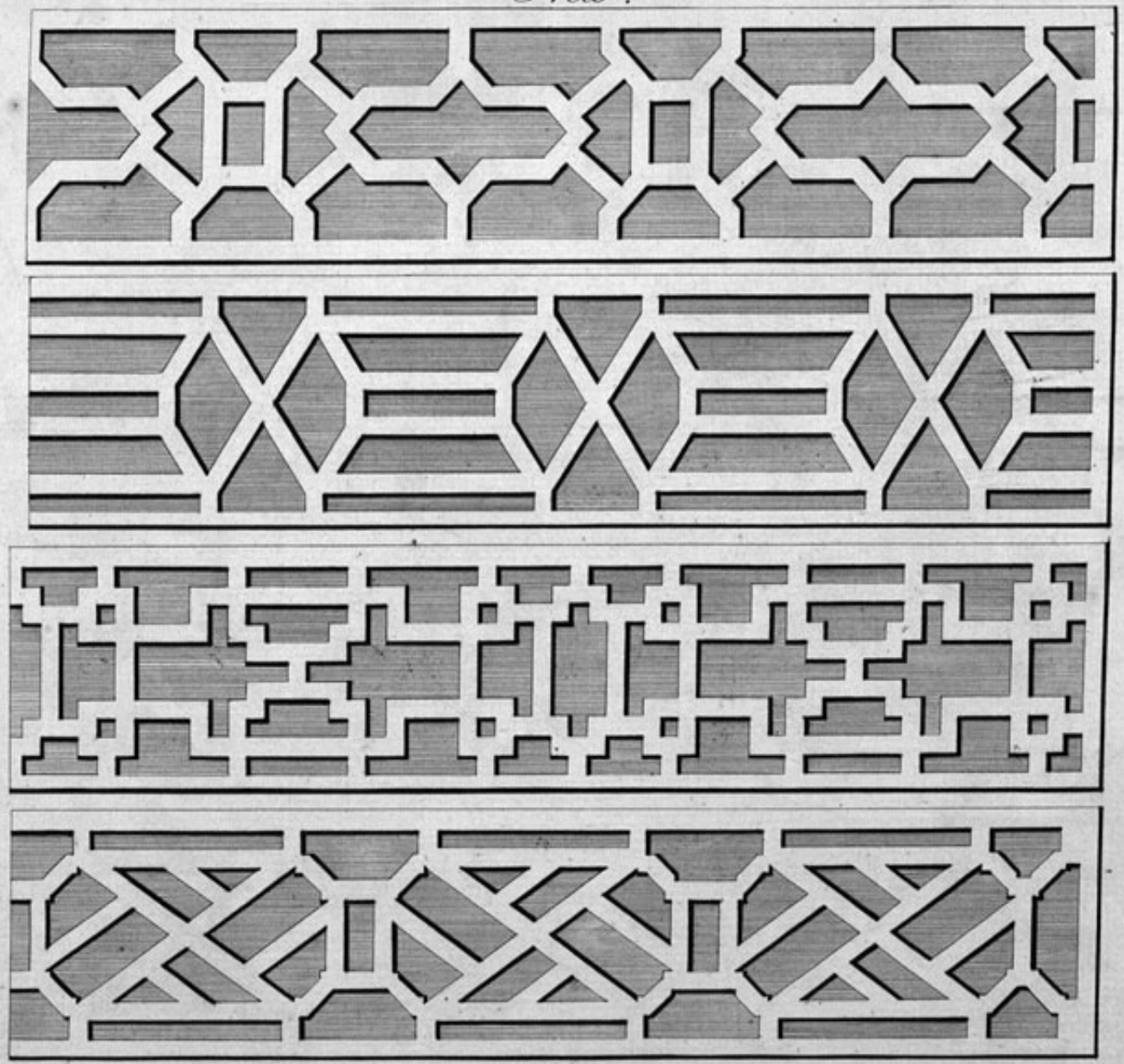
T. Chippendale invt. et del.

Published according to Act of Parliament

M. Darly Sculp.

N°CLIII

Frets.

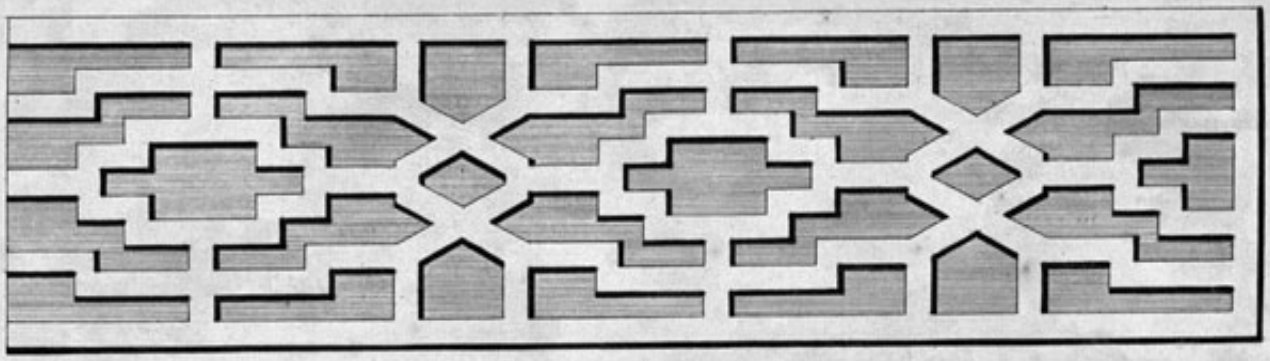


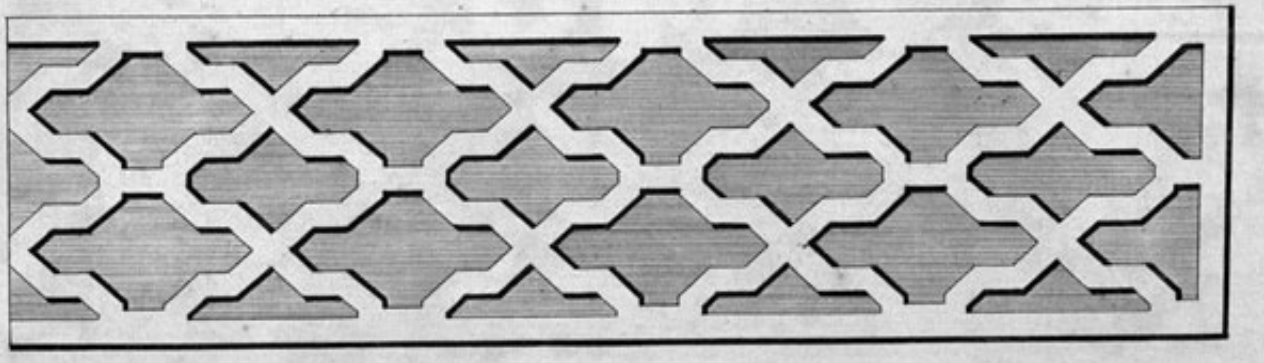
T. Chippendale inv.t et del.

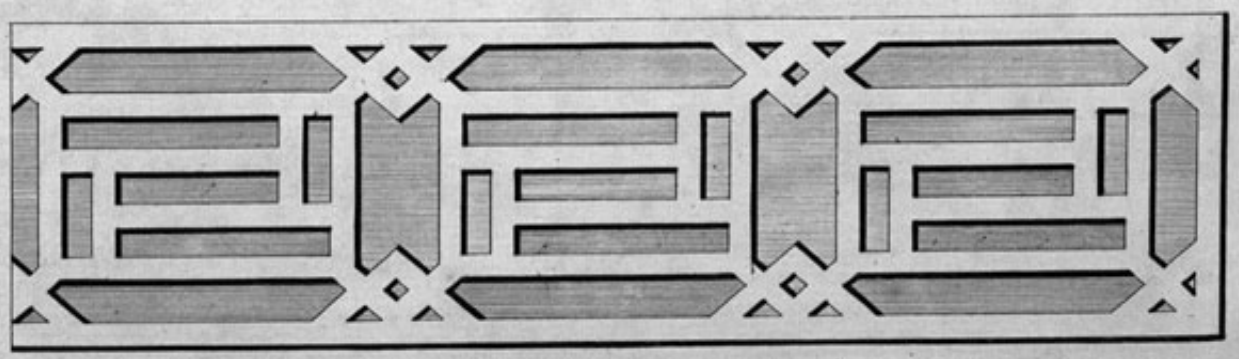
Published according to Act of Parliament

M. Darly Sculp.

Frets.







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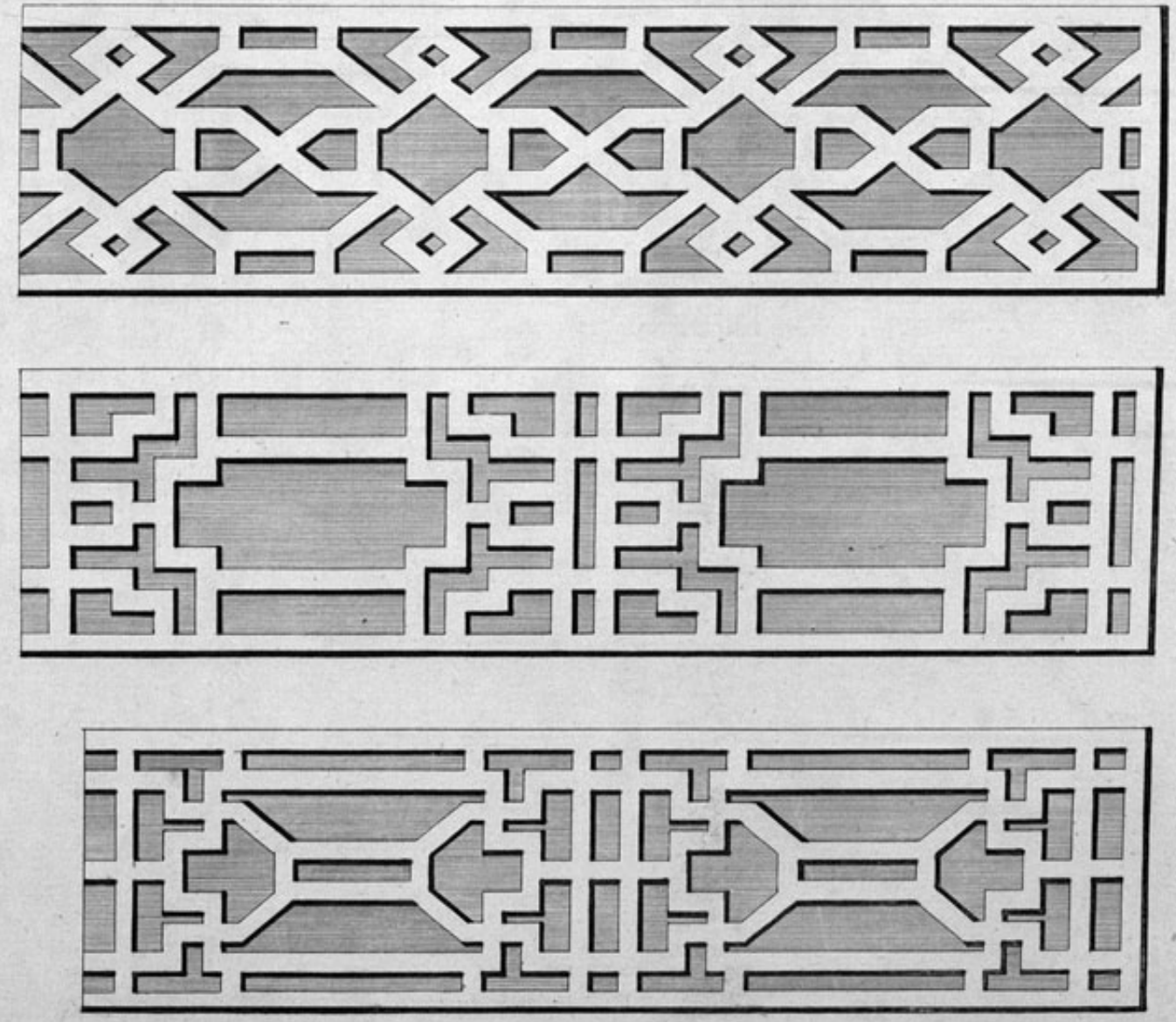
M. Darly Sculp.

Frets.



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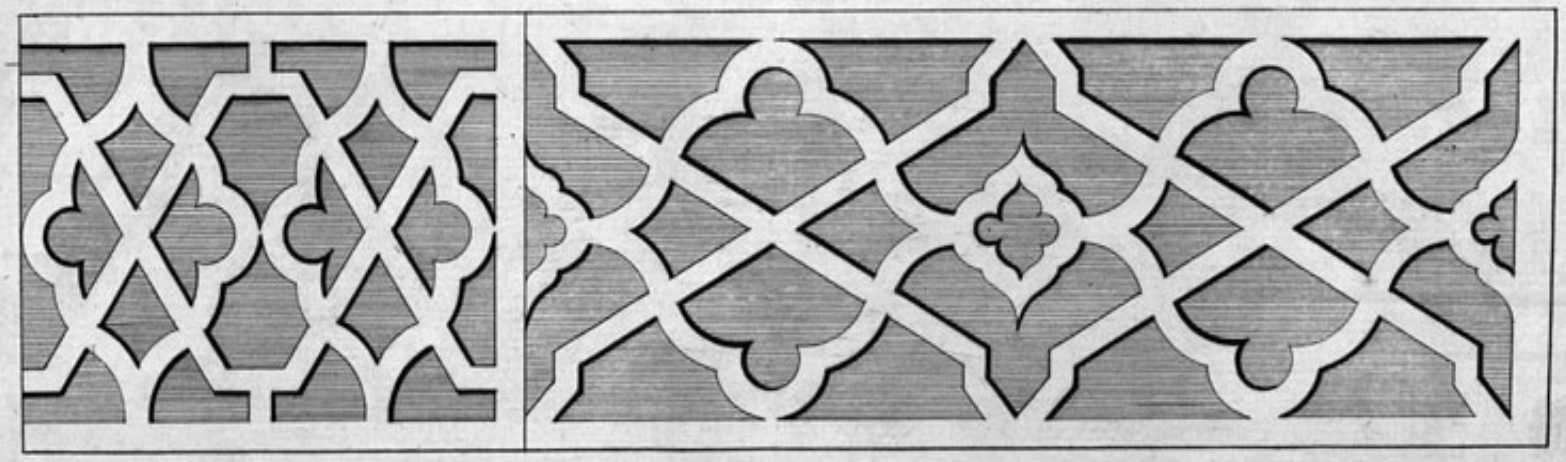
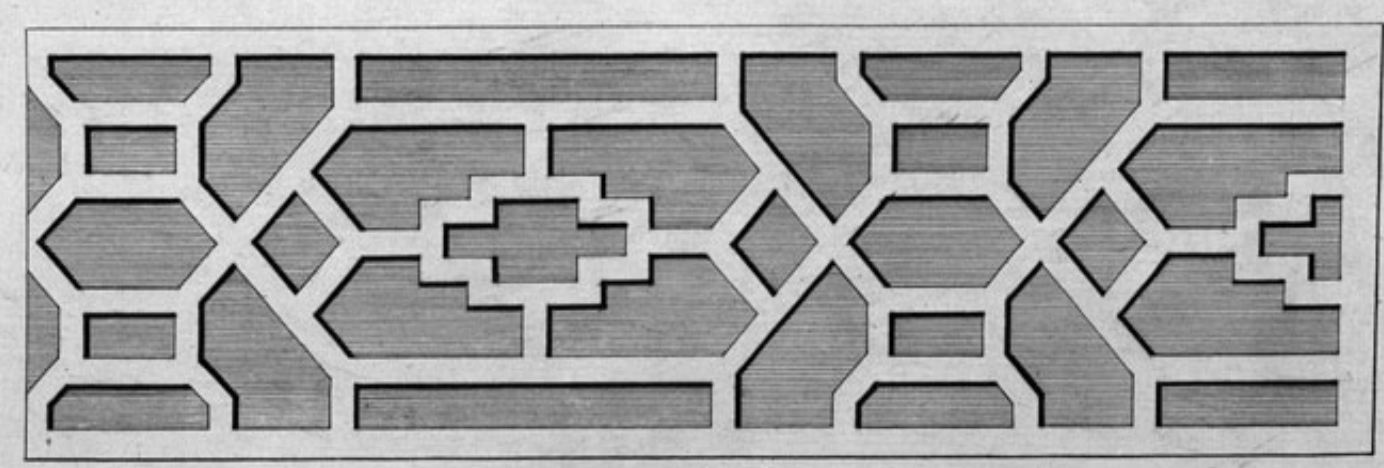
N° CLVI

Gothick frets.





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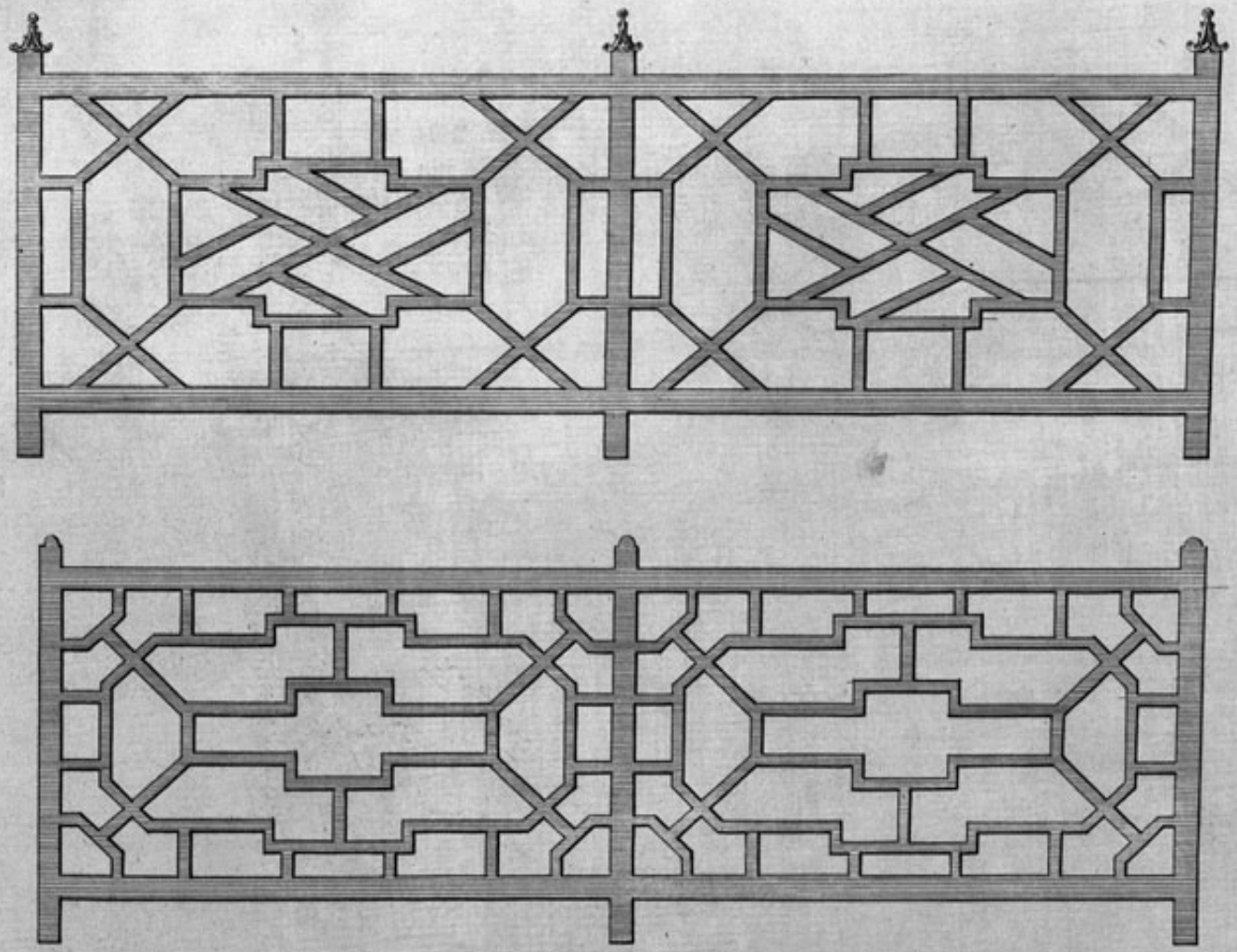
N° CLVII

Chinese Railing.



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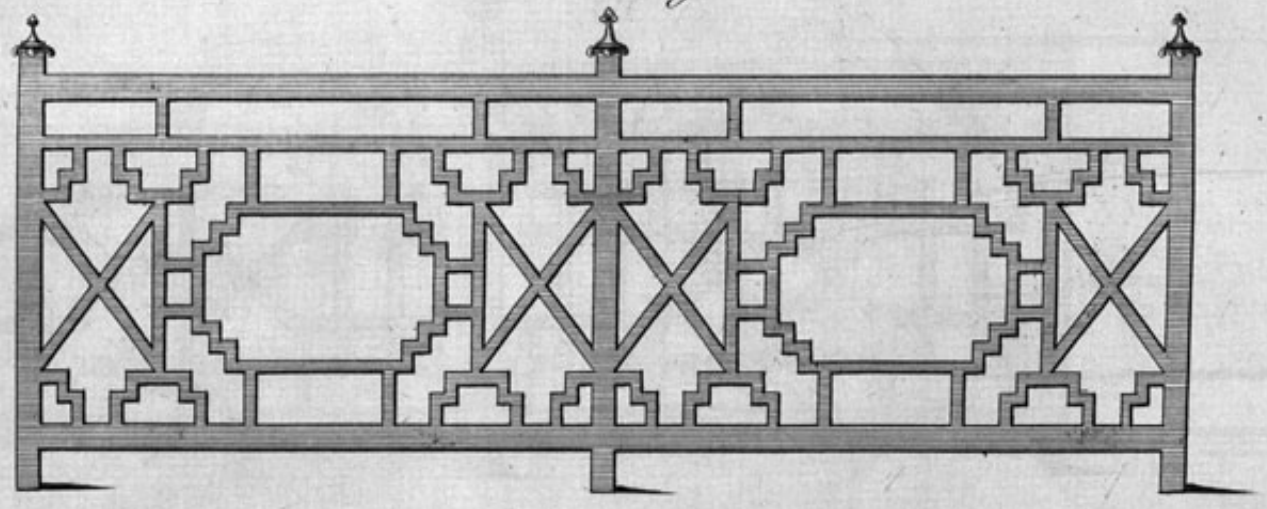
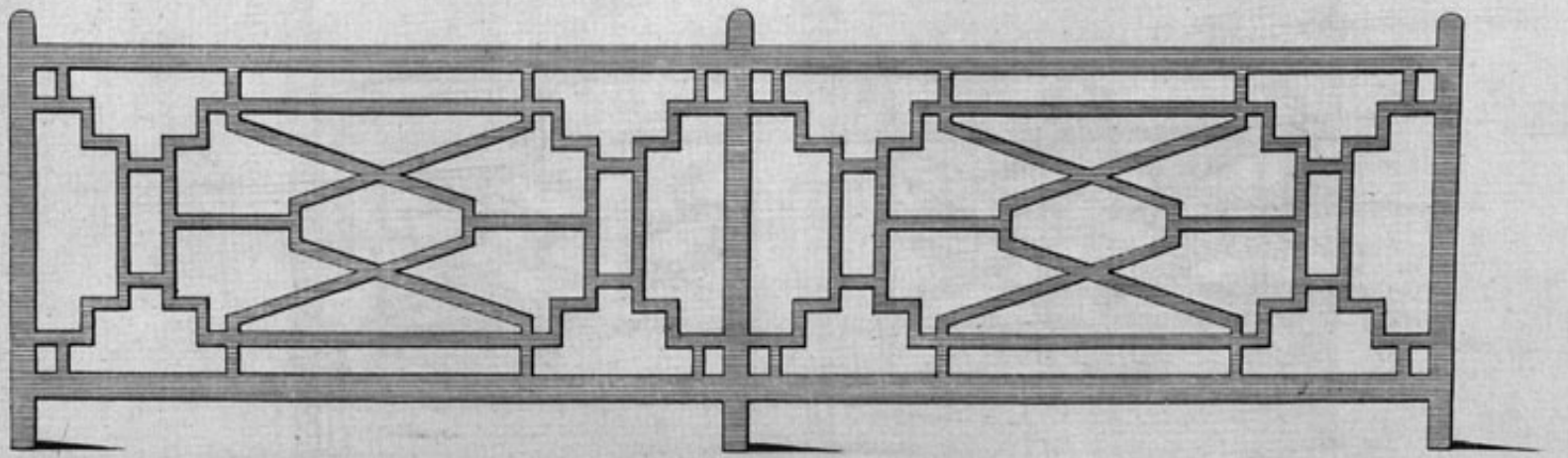
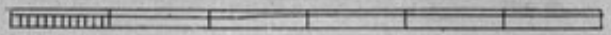
N° CLVIII

Chinese Railing.







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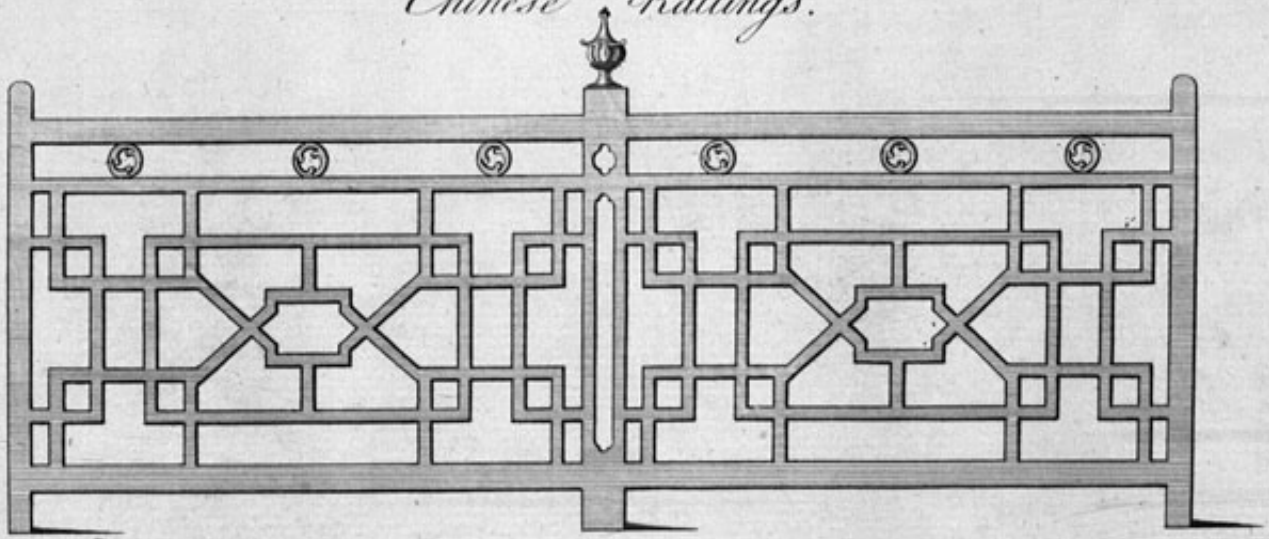
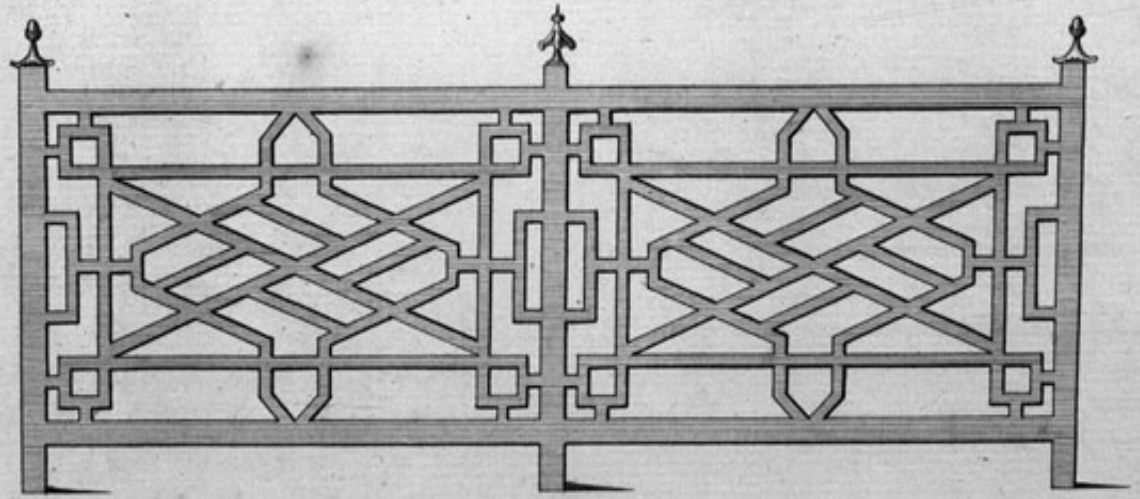
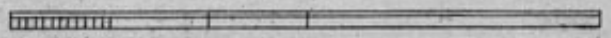
N.° CLIX

Chinese Railings.







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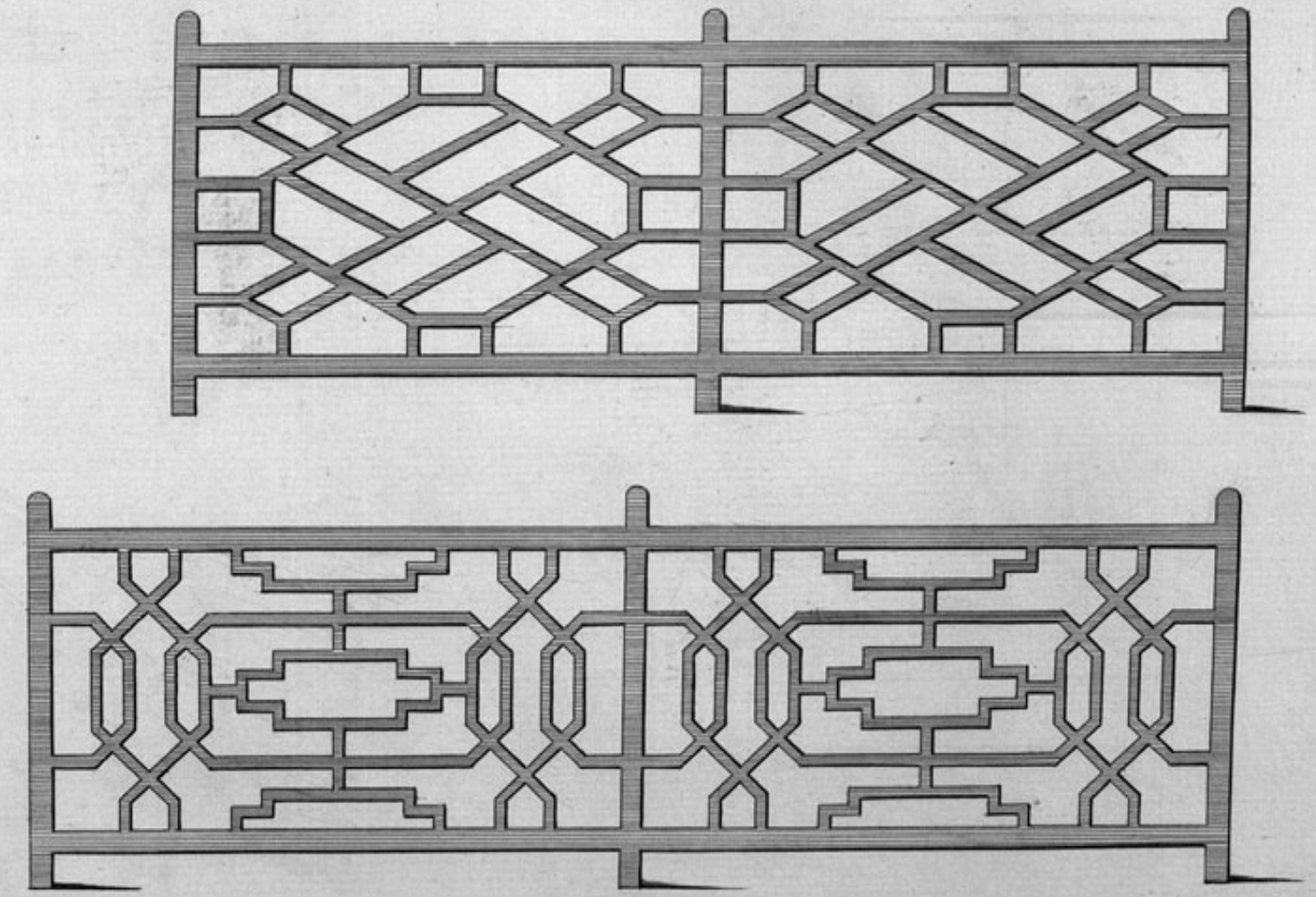
N°CLX

Chinese Railing.



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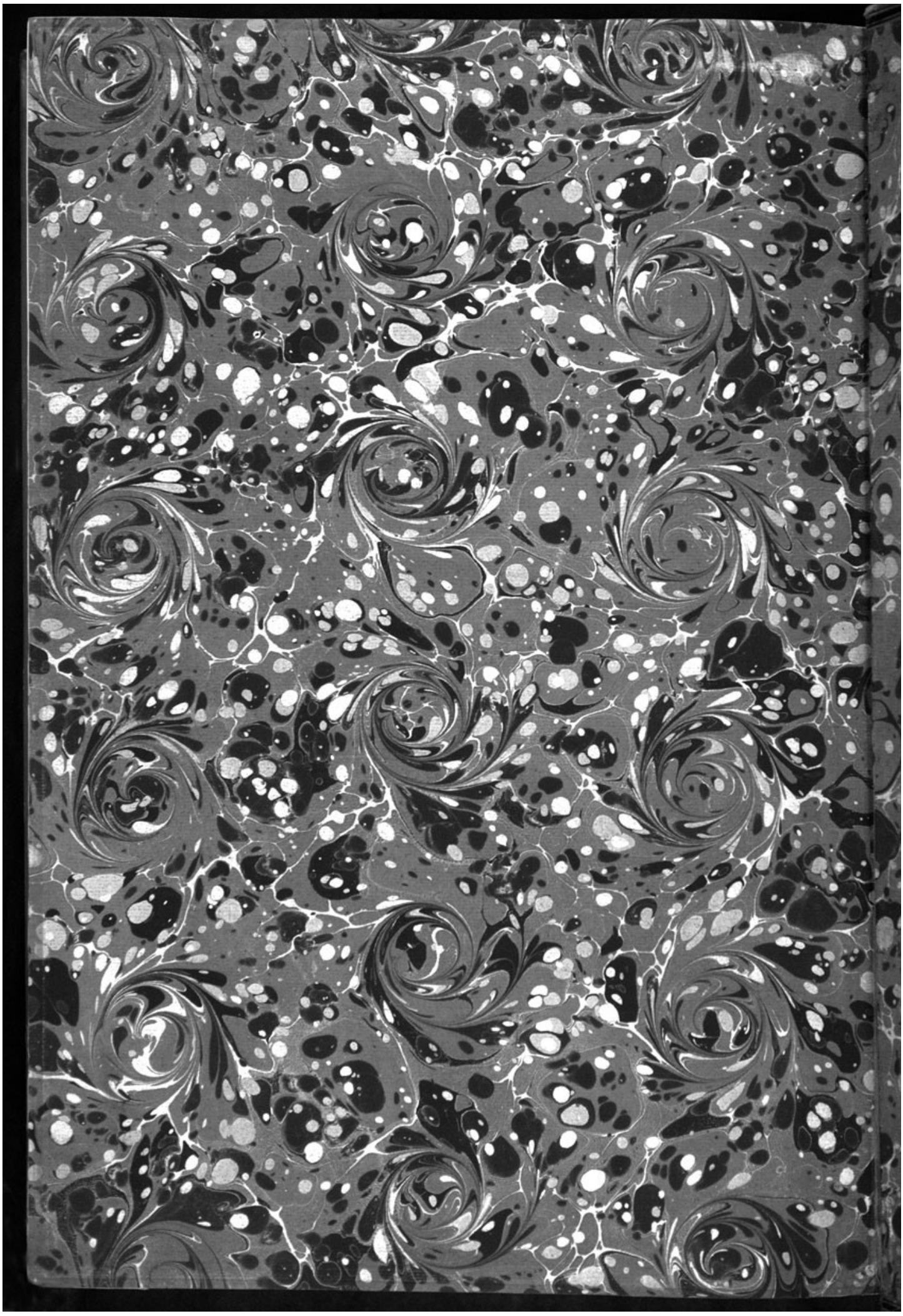
HBS- 35864.